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ONTARIO PUBLIC SCHOOL TEACHERS' FEDERATION
AN AFFILIATE OF THE ONTARIO TEACHERS' FEDERATION

AGES 9 THROUGH 12

A RESOURCE BOOK FOR TEACHERS

A Support Document to The Formative Years

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ABOUT THIS DOCUMENT

Why Should Children Be Involved in Active Learning?

The intent of this document is to provide strategies across curriculum areas to assist teachers in designing an active learning environment for whole-class involvement, small-group activities, and individual pursuits. In this environment children are encouraged to investigate, think, judge, appreciate, imagine, feel, enjoy, and create. The experiences presented in Ages 9 Through 12 offer a springboard for further learning by the whole class, small groups, and individuals.

Learning is something children do, not something that is done to them. It is a multi-sensory process, which requires children's active participation in seeking and using information in an integrated manner in order to arrive at meaning.

The Ontario Public School Teachers' Federation and the Ontario Ministry of Education wish to acknowledge the contributions of the following:

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Learning involves more than simply "holding" information. It involves such things as exploring, finding, inventing, relating, communicating, and applying information. Consequently, as they progress through ages nine to twelve, children should be involved in comprehensive and integrated activities in order to acquire knowledge, skills, and attitudes that will enable them to make informed and rational decisions and, most importantly, to maintain their curiosity to and throughout adulthood.

Why Should Children Be Involved in Large-Group, Small-Group, and Individual Activities?

Individualization does not mean that each child works alone. The challenge to the teacher (and the goal of this resource book) is to provide programs that meet the needs of individuals within the context of a classroom of children. These children differ in their rate of learning, their style of learning, their interest in learning, and their motivation to learn.

It is the role of teachers to choose strategies

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that will enable them to get to know their pupils well enough to design suitable learning environments for whole-class, small-group, and individual instruction. An appropriate balance of whole-class, small-group, and individual activities is essential if the broad range of student needs, interests, and talents is to be met. Pupil independence, capacity for self-direction, and social skills, for example, are more likely to be fostered through the use of various sizes of groups in the provision of the program.

With this document, the Ontario Ministry of Education and the Ontario Public School Teachers' Federation have entered into a joint venture in providing support material for the teachers of children ages nine through twelve.

Faculty Members, Faculty of Education, University of Toronto

Members of the Ontario Public School Teachers' Federation

Students attending the 1984 Faculty of Education, University of Toronto/ Ministry Courses

Support Staff, Peterborough Board of Education

Additional copies of this document are available from:

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BEFORE BEGINNING

to use this resource book... please consider the following...

- These are prototypes of activities that can be assimilated into any active classroom.
- These activities have been designed to add to the repertoire of the classroom teacher.
- Through becoming involved with these activities, students will develop both a sense of collegiality and independence.
- Most of the suggested activities should be completed in large blocks of time.
- There is a greater stress on small-group activities because this age level requires peer involvement.
- Programming is enriched when one learning experience is used in conjunction with another.
- Children aged nine through twelve need to use numerous **PRIMARY** as well as **SECONDARY** sources for learning.
- Activities should be repeated in different contexts for reinforcement.
- Most of all...

learning should be fun and exciting!!

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30
ZE
12

"Everybody struggles, even my teacher, to say my name right."

"I love watching movies with my friends."

"I don't know how to do this division question, but I don't want to ask for help because I'll feel stupid."

"I like it when we plan things together!"

"I did not like to speak in front of the class because I used to get nervous, but the class makes me feel O.K.!"

"Don't do that! Remember the rules we made!"

"I hope my teacher doesn't pick me, 'cause I don't get this part at all."

"Some kids laugh when we do gymnastics because I'm fat, but I like it when my teacher says I'm really trying hard!"

CELEBRATING

. . . brings a feeling of joyful personal sharing into the classroom environment.

Every child's culture has its own special **RITUAL** and **CELEBRATION**. Children can invite their families to help celebrate on "Heritage Day" or any day . . . when everyone's roots are celebrated and honoured. Some things that will help to make the day a "smashing" success could include . . . **FOOD** (multi-ethnic) . . . **MUSIC** . . . **FLAGS** (and banners . . . and bunting) . . . **BALLOONS** . . . **MAPS** . . . **COSTUMES** . . . **SONGS** . . . **DANCES** . . . **PICTURES** . . . **FOLKTALES** . . . **FILMS** . . . **CARDS** . . . **CANDLES** . . . **TRAVEL BROCHURES** . . . **VISAS** . . . **GUEST BOOKS** . . . **CRAFT DEMONSTRATIONS** . . . **VIDEO PRESENTATIONS** . . . **SLIDE SHOWS** . . . **AN EXCHANGE OF TRADITIONAL RECIPES** . . . **INVITATIONS TO THE PRESS** . . . **AND** . . . **TO SENIOR CITIZENS** . . .

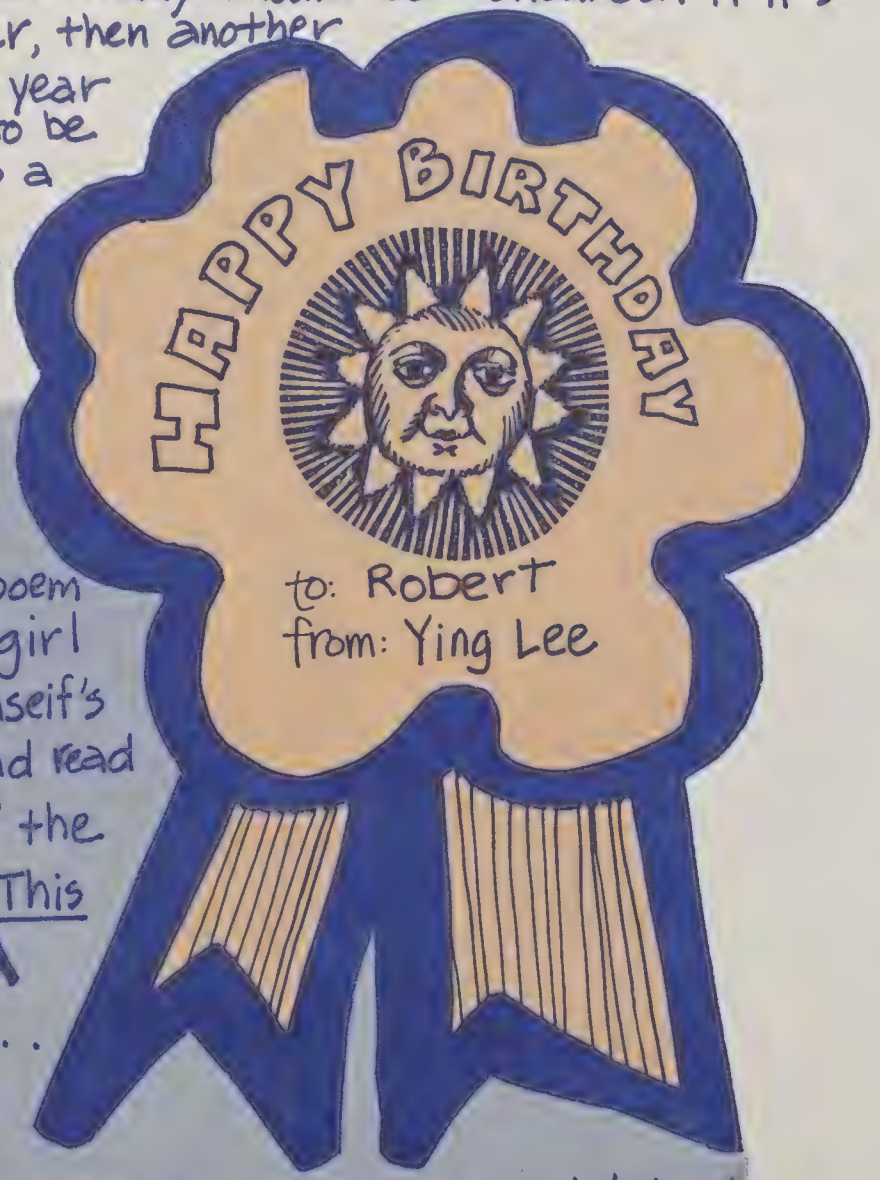
ENJOY!

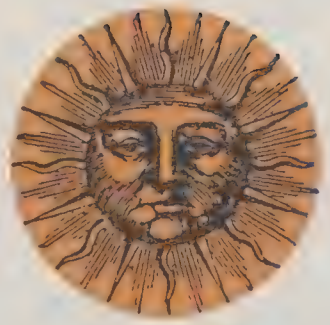
CELEBRATING

Every child's birthday should be honoured. If it's in the summer, then another day during the year can be chosen to be that child's "special" day. Keep a giant classroom calendar for this purpose.

CELEBRATE

...bake a cake ... have a friend make up a poem or speech about the birthday girl or boy... sing "For Susan's/Naseif's a jolly good fellow"... write and read aloud a biographical sketch of the child... make up a play called <u>This Is Your Life</u>... photograph "**A DAY IN THE LIFE OF____**"... paint a portrait... have the child wear a clip-on button designed by a classmate... videotape an interview with/about the child... fill the room with flowers or balloons, etc.





Keep in mind that...
the planning and scheduling of a Celebration involves problem-solving, decision-making, artwork, constructing ...A small group, the whole class, two classes, the whole school, or even the community can be part of a celebration!

CELEBRATE traditional holidays --**BUT**-- create your own Special Days, too!

HOW COULD YOU CELEBRATE...

- ...the day the eggs hatch?
- ...the new school boiler?
- ...your computer?
- ..."Charlotte's Web"?
- ...the fourth rainy day in a row?

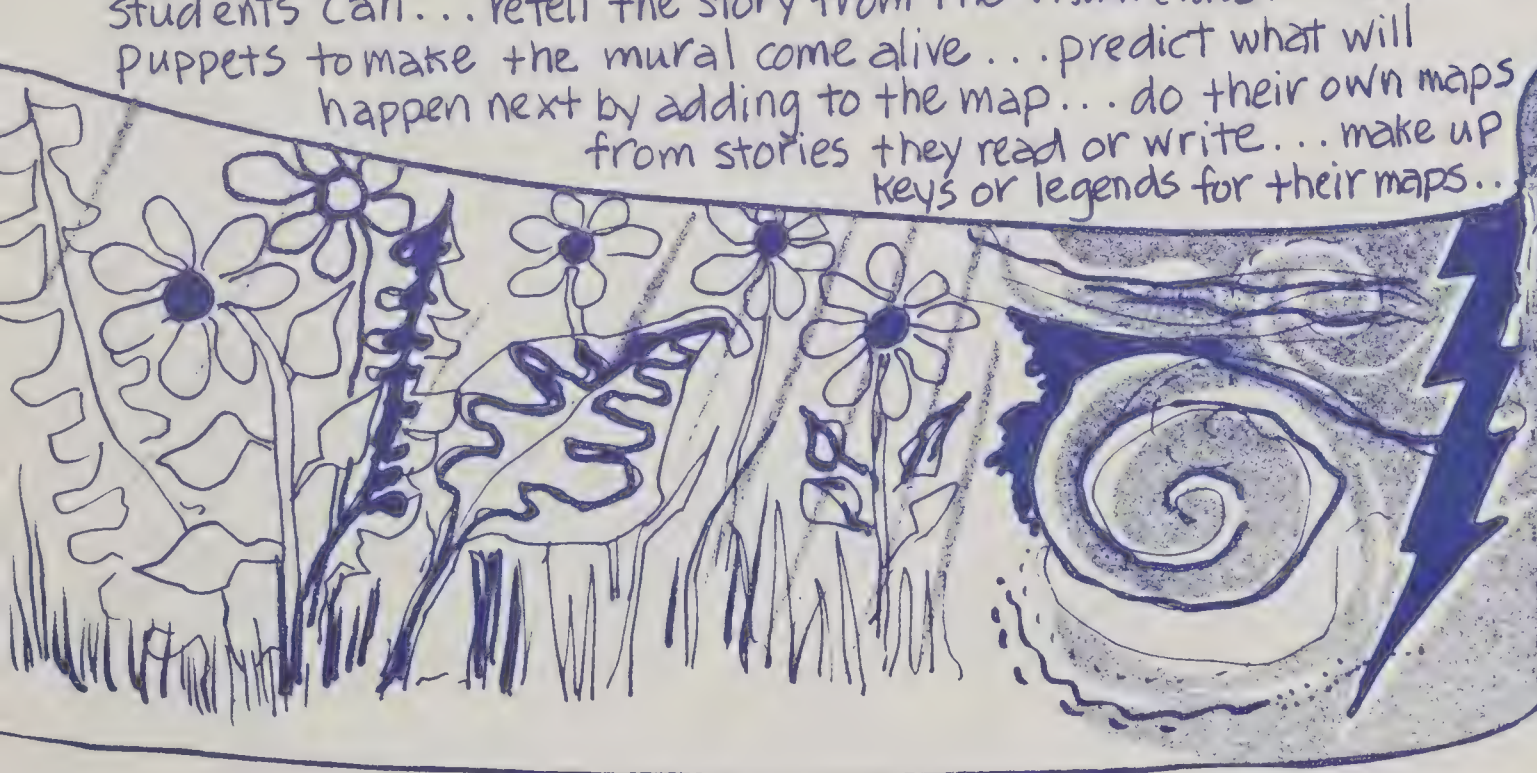
* "Celebrating" can be a theme in your classroom --or-- it can be a way to **CULMINATE**!

DEMONSTRATING

MAP-A-STORY...

Map-making, orienteering, map-reading, and using globes and atlases are all part of any classroom program. The concepts and skills of mapping can be done in all areas of the curriculum... in the gym... before, during, and after a field trip... in mathematical charting and graphing... and as part of stories!

After reading a story like Abel's Island by William Steig to the class... map the story. Demonstrate how authors describe scenes and show movement in their books by mapping the story. Have a large piece of mural paper available and quickly sketch part of the adventure as it happened. The students can... retell the story from the visual clues... make puppets to make the mural come alive... predict what will happen next by adding to the map... do their own maps from stories they read or write... make up keys or legends for their maps...



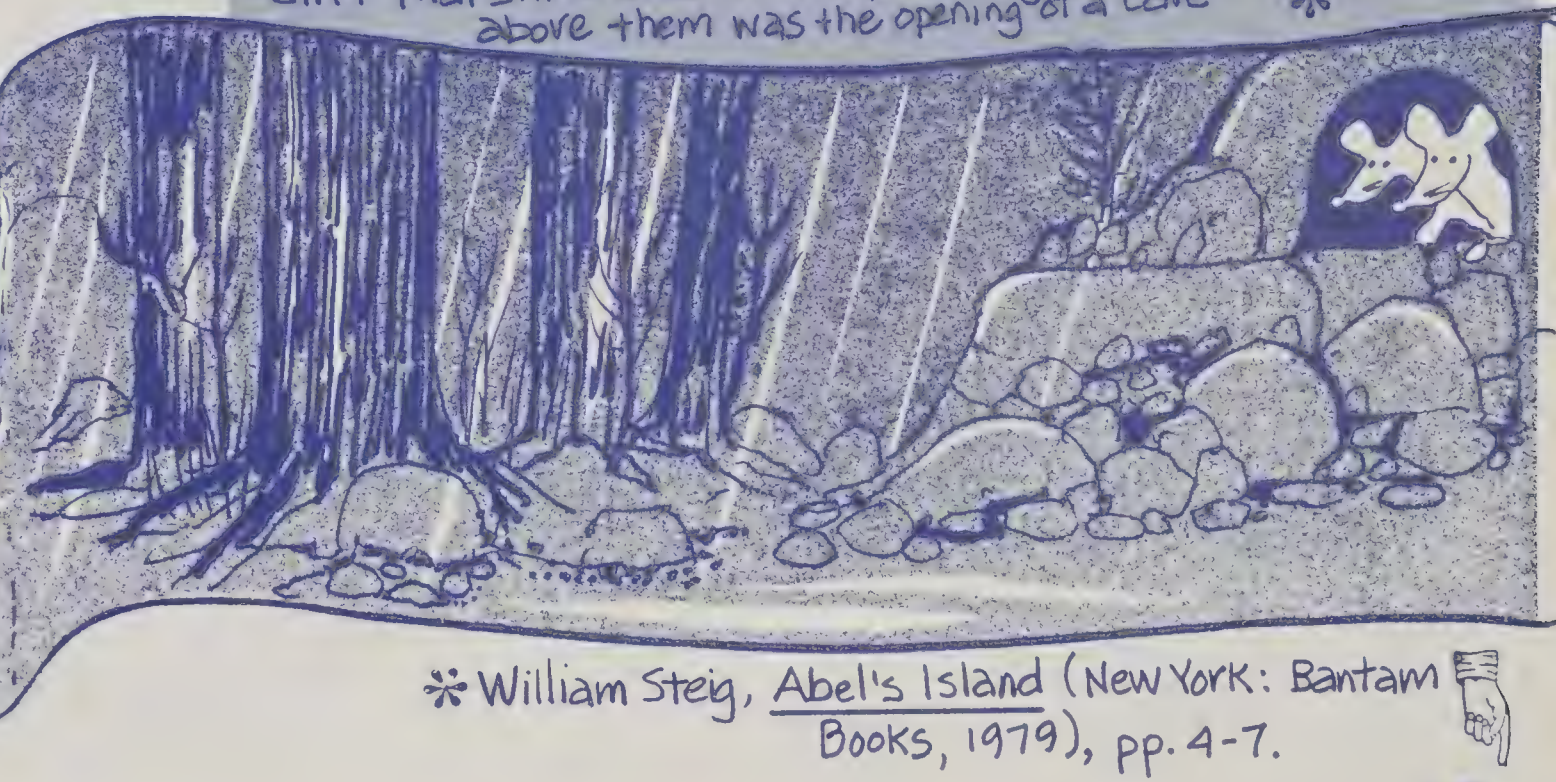
This is a visual timeline!!!

"...His wife was under the fern exactly where he'd left her, absorbed in the life of her book...

..."It's raining," Amanda observed.

"Indeed it is!" said Abel indignantly as the rain fell harder. It flailed down as they tried to gather their things... They decided to make a break for it... but they could make little progress against the wind. There was some angry thunder and dazzling flares of lightning near and far. "Dear one," cried Abel, "we must find shelter! Anywhere!"...

Clinging together, they ran, or were blown, through the woods, and eventually came up against a great rocky cliff that shimmered in the pounding rain... Not far above them was the opening of a cave..." *



* William Steig, Abel's Island (New York: Bantam Books, 1979), pp. 4-7.

DEMONSTRATING

OVERHEADING

The potential of the overhead projector can be more fully explored if a few basic ideas are demonstrated to the whole class.

Show the students how to...

- use the projector itself;
- use rear-view projections;
- use overlays;
- create movement by pulling a sheet of plastic (with writing or pictures on it) across the machine;
- block out parts by using heavy paper;
- use slides, see-through geoboards, scissors, acetate cut-outs.

ALSO...

demonstrate the use of the...

tape recorder
video recorder
slide projector
opaque projector
movie projector
filmstrip projector

in a similar fashion so that they can use different media in their daily activities...

Following the demonstrations some students may wish to become **TECHNICIANS**... instant experts!!!

THEN

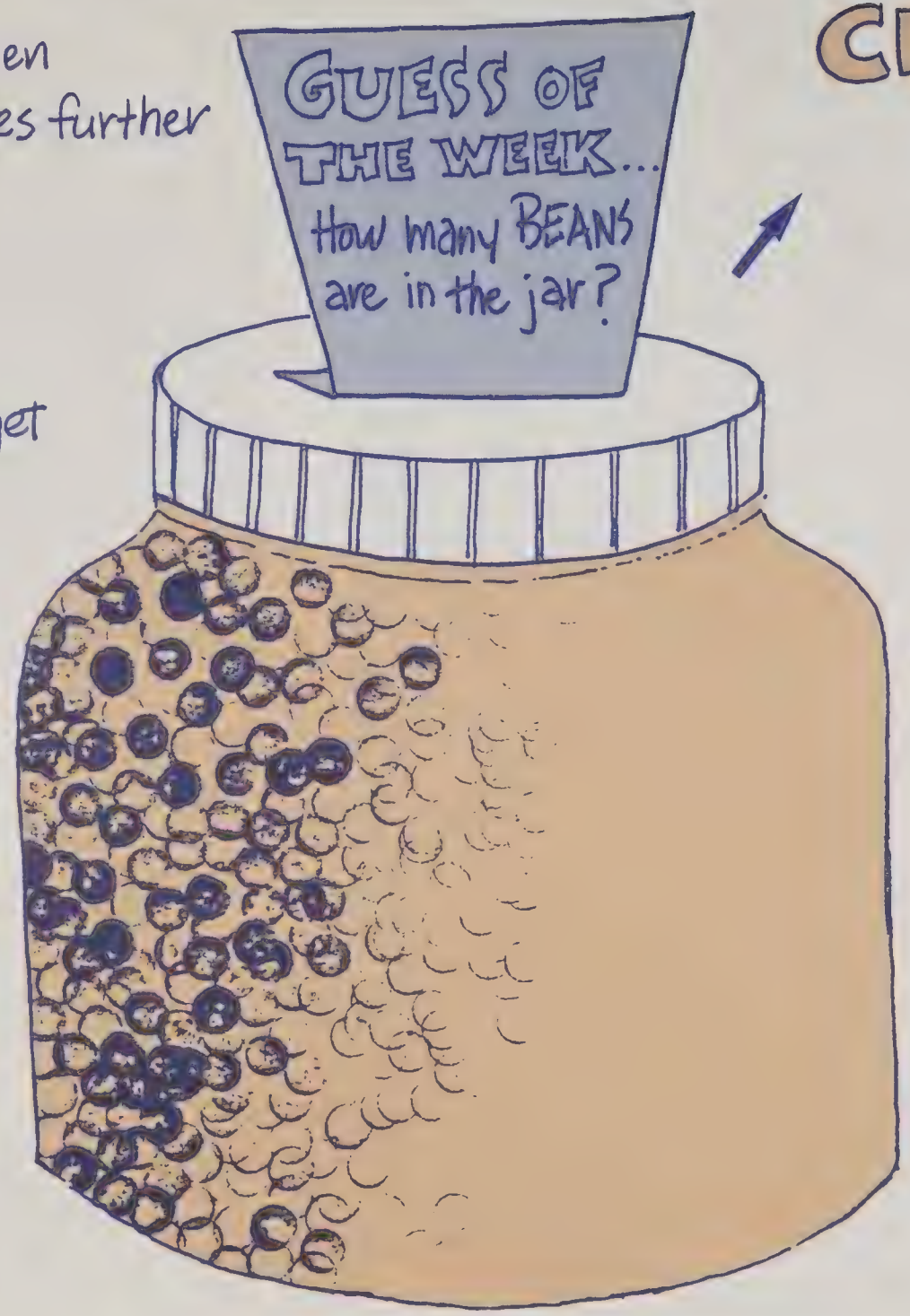
Let the students explore and use the overhead by themselves or in small groups... It's an excellent tool to enable them to work in a situation in which they have to rely on one another.

INVESTIGATING

There is focus and purpose when **INVESTIGATING** . . . It goes further than **RESEARCHING** . . .

Guess it?
'Prove' it!

This is a fast simple way to get an investigation going.



CHANGE the contents of the jar at regular intervals . . . Use "weird" things . . .

- cotton balls
- stones
- coffee stirrers
- "toads' eyes" (tapioca in green water)
- marshmallows

Guess . . . . . how many of the class fit into the yellow circle on the gym floor?

Now . . . . . 'Prove' it!

ALSO...

change the size, type of container (tall, thin, opaque, squat, etc.).

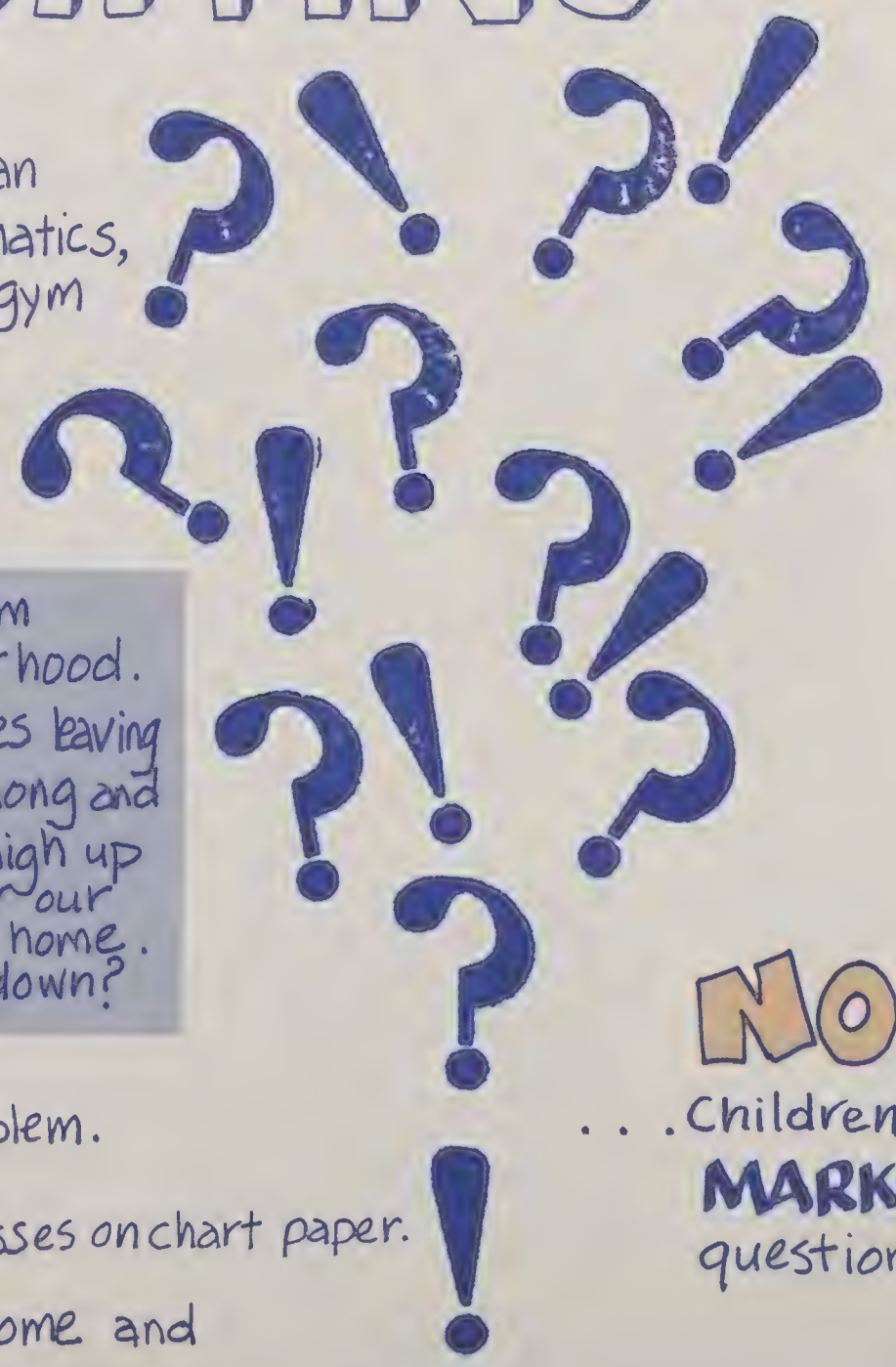
INVESTIGATING

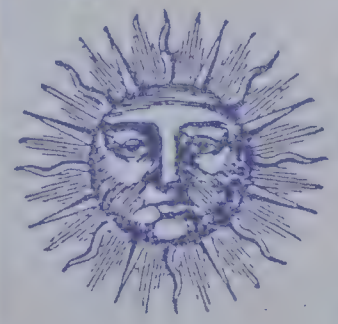
This Guess it/'Prove' it structure can be used for problem-solving in mathematics, environmental studies, designing, gym classes, or real-life situations . . .

Last night, a wicked storm passed over our neighbourhood. It slashed through the trees leaving many broken limbs. One long and heavy branch that's very high up in the tree is dangling over our home.

What do I need to know before I can get it down?

- The whole class discusses the problem.
- Students list their suggestions or guesses on chart paper.
- Students put question marks after some and exclamation marks after others.





How do we get the branch down safely?

Climb the tree and cut off the branch!!

Hire someone to solve the problem!!

Get a crane?

Get a helicopter to lift the branch up and away?

NOW . . . ANY WAY THEY WANT

. . . Children set out to **'PROVE' THE EXCLAMATION MARKS**! . . . They could **RESEARCH** the question marks . . .

INVESTIGATING

When something happens that affects the whole class (e.g., a class pet dies, a new stoplight is installed...), the whole class can decide **HOW** to thoroughly investigate the event in order to draw some conclusions--or--simply to gain insight...

The first step in this class investigation is to make up a list of ways that students could investigate... Leave the list in your Research Materials Centre (see p.21)... Add to it over the year...

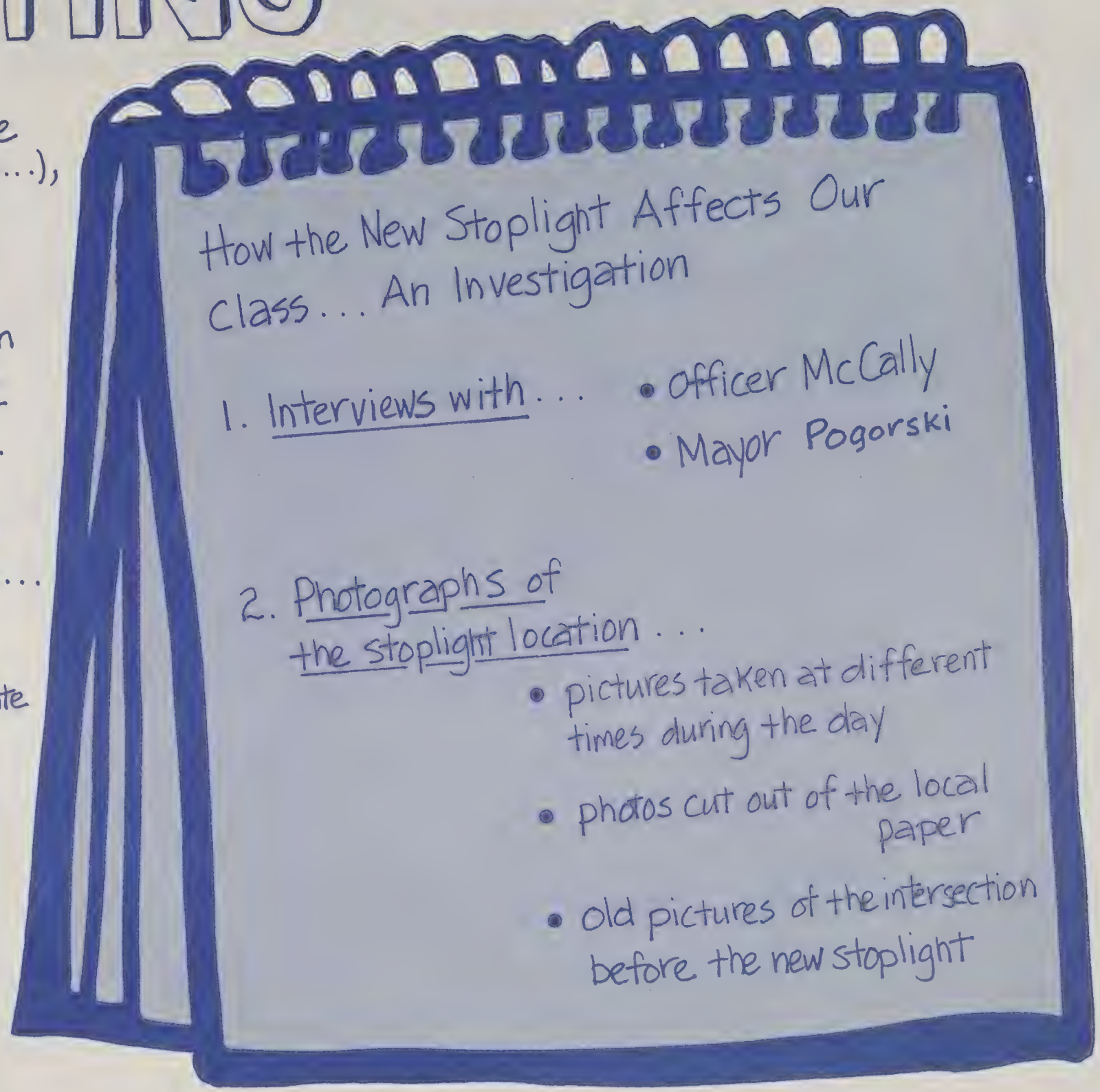
Investigating can be thought of as **FOCUSING** on points of interest...with a view to finding out more...

1ST INVESTIGATING

- interviews
- photographs
- newspaper articles
- magazines
- videotapes

} Get them to generate ideas and add to this list.

2ND Break the list down for specific class investigations.


How the New Stoplight Affects Our Class... An Investigation
1. Interviews with...
• officer McCally
• Mayor Pogorski
2. Photographs of the stoplight location...
• pictures taken at different times during the day
• photos cut out of the local paper
• old pictures of the intersection before the new stoplight

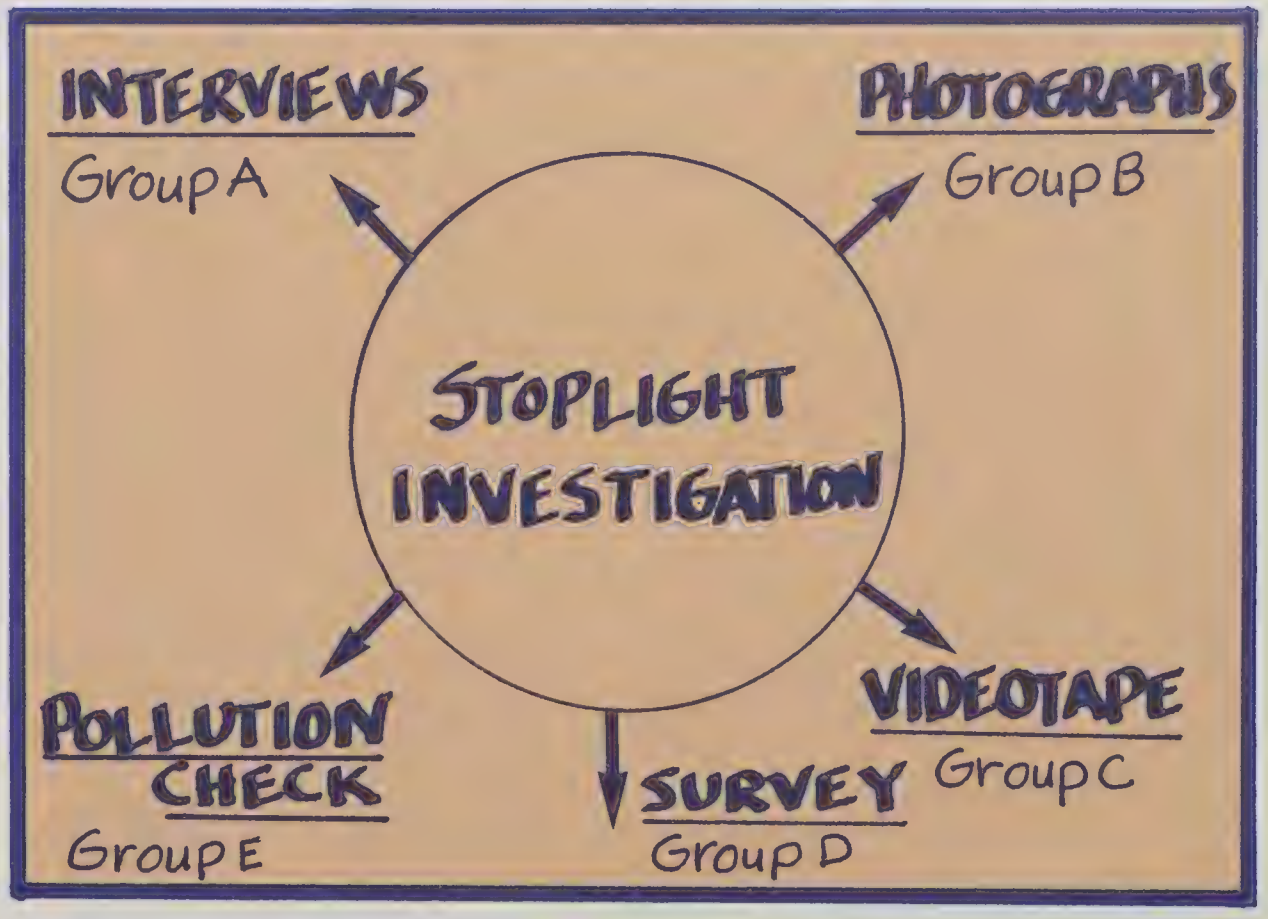
INVESTIGATING

THE PROCESS ⟷ THE PRODUCT

Explore....Investigate....Design....Create

*N.B. The process and the product are equally important!!!

3RD Choose methods or topics for investigation... and break class into smaller groups.



N.B. Each technique shows a different point of view!!

4TH After the investigation is complete...come back as a large group to share results, clarify ideas, and draw conclusions.*

*See **SMALL-GROUP** section on **REPORTING** for reporting-back ideas.

Use the jig-saw approach!.... Each student in a group becomes an expert... They share their expertise with the next group...

VIEWING and ANALYSING

WHEN SHOWING FILMS, FILMSTRIPS, SLIDES...

- Allow a clear path for the light from the projector to the screen.
- Use an extension speaker by the screen, if available.
- Be sure the image is as large as possible.
- Don't overcrowd!! Viewer comfort is important.

Viewing film and television may lend itself to personal, solitary reactions - or - it may also be shared with numerous people... as it can provide a common experience.

Unless it is absolutely necessary... **NEVER** require the students to take notes, watch for details, etc., upon the first viewing of a film. The film should be seen in its entirety first... Then you may wish to have the students analyse the film by... • Looking at content... preferably small chunks of content... • Noting camera angles and how they were used for effect... • Noting use of sound • Discussing how the filmmaker tried to get their attention from the beginning

VIEWING and ANALYSING

Who chose the film?

Show the class how to order films. Collect a whole batch of film catalogues (from the Board of Education; the National Film Board; the Public Library; film rental societies) . . . and let children do it!

This can open students to discovering resources on their own.

● ANIMATION FILMS
. . . create illusion of movement in inanimate objects or drawings.

● MELODRAMAS
. . . create atmosphere and rich feeling for subject.

● DOCUMENTARY FILMS
. . . shape and interpret factual material.

● There are many genres (types or themes) of film. Children can categorize, giving common attributes, upon viewing a film.

Use all the knowledge you have about **READING** and apply it to how you approach **VIEWING**.

Think of a film as a "moving" book. What about...

- main character?
- prediction?
- drawing conclusions...?

MOST OF THESE SAME APPROACHES CAN BE APPLIED TO VIDEO!!

Active viewing leads children away from passive watching.

SOMETIMES IT IS IMPORTANT JUST TO VIEW A FILM... SILENT MOMENTS FOLLOW THE VIEWING SO THE STUDENTS CAN SIMPLY THINK...

RESEARCHING

Research Materials Centre

Ensure that the Student's research projects have a safe storage place.

* Be aware of the reading level of your resources.

TOOLS

nuts and bolts | nails | screws | screwdriver hammer files | sandpaper

Writing, Drawing and Painting Tools

WORLD ATLAS | NUTRITION | JAPANESE COOKING | BIRDS | WILDFLOWERS | DICTIONARY | JOKES

glue | RED | BLUE

FILMSTRIPS | PHOTO ALBUM

Storage

Bristol Board | Chart Paper | Drawing Paper | Construction Paper | Cardboard Scraps

used film | Magazines | Cloth Scraps

WOOD SCRAPS | Spare Metal Parts | WOOL

Sewing Box | Styrofoam | Egg Cartons | Small Boxes

If you have a **COMPUTER** . . . store information in it. Add the list of topics or types of data that can be retrieved from the above-mentioned "Topics We Have Researched" so that anyone can tell what is in the computer at a glance.

Topics We Have Researched

- Sharks Never Sleep — Chinal
- Why Bees Hum — Andrea
- How To Make a Candle — Sheila / Alice
- Telephones — Tony

Final Format Ideas....

mobile | Project Cubes | Maps | Cans | PLANTS

- The whole class contributes to the design and use of a place for former and future researches.
- Perhaps a corner of your room becomes a Research Materials Centre.
- You and the students continually replace and update materials.
- Individuals are made responsible for parts of the centre.
- The selection of materials is a research activity in itself.
- Students are encouraged to mix and match materials and to use them in new and unusual ways.

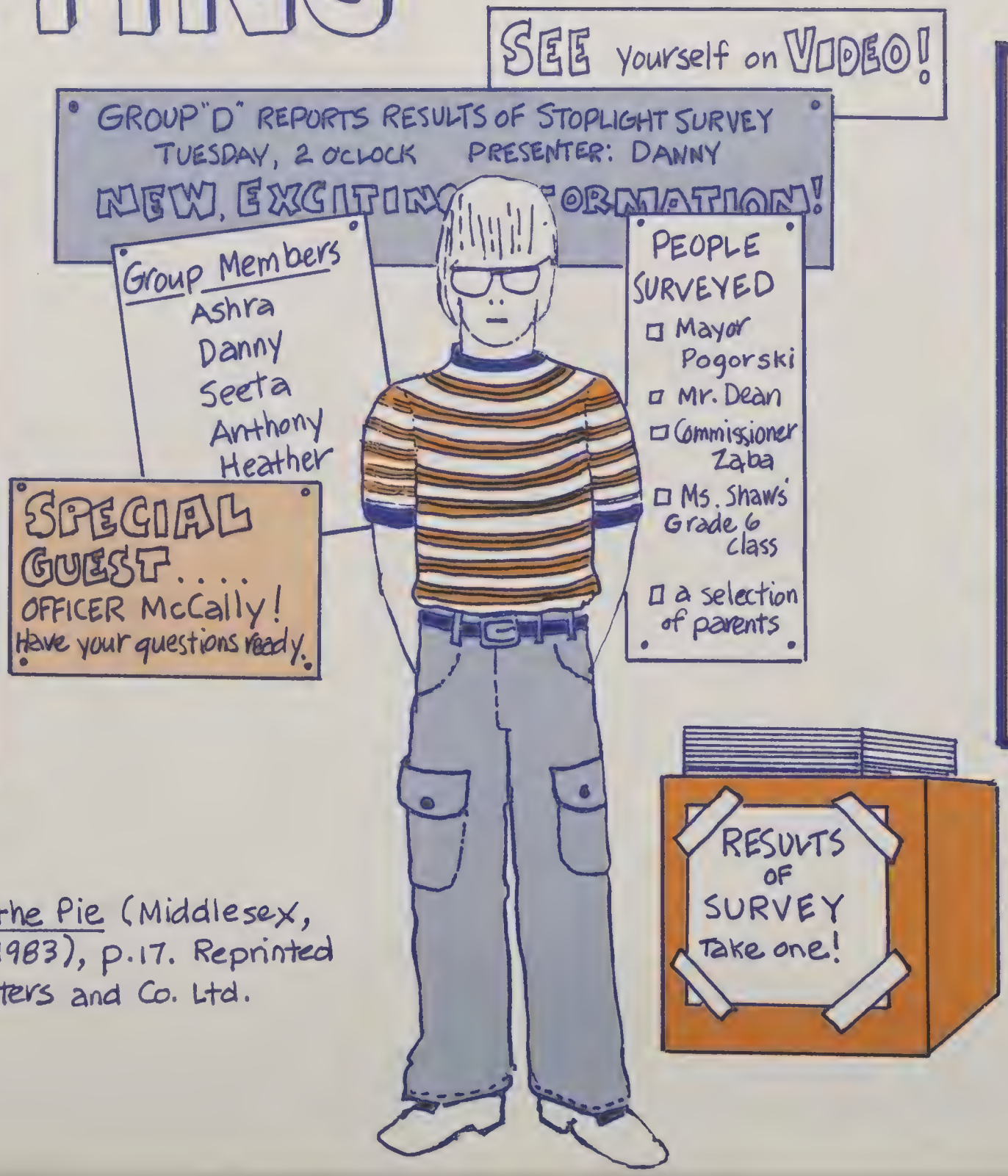
REPORTING

This poem typifies the child at this age level . . .

The Leader*

I wanna be the leader
I wanna be the leader
Can I be the leader?
Can I? I can?
Promise? Promise?
Yippee, I'm the leader
I'm the leader
OK what shall we do?

*Roger McGough, Sky in the Pie (Middlesex, England: Kestrel Books, 1983), p.17. Reprinted by permission of A. D. Peters and Co. Ltd.



The audience must have a need to listen to a verbal report.

SO . . .

The reporters must create the need by . . .

- advertising their report;
- planning their report so that they have a highly motivating introduction;
- involving the audience.

REPORTING

Collect film or book critiques and examine them as a class using the opaque projector to blow them up so everyone can read them at the same time.

DISCUSS the attributes of a... and/or **DEVELOP** the criteria for a...

- helpful
- useful
- clear

} critique

Make up a class list of...

THINGS TO LOOK FOR IN A REPORT

YES	NO	
☐	☐	I could see everything. Comment_____
☐	☐	I could hear everything. Comment _____
☐	☐	

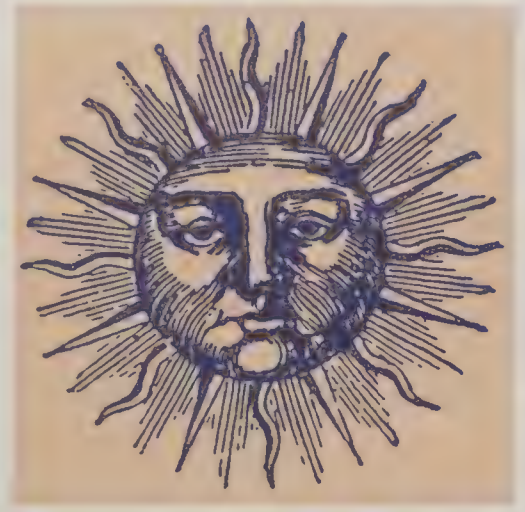
As a class...

DISCUSS

Why.....
How.....
When.....
Where.....
reporting should take place!

Students need to understand the reasons for reporting (e.g., to gain self-confidence, to learn to shape ideas, to share information...)

REPORTING



This type of rotation could be done during language or environmental studies or...

These are sample activities.

They would change as the theme changed.

This is one possible Reporting Schedule*. Groups rotate through activities, collect their results, collate them, and then devise interesting ways of sharing with the class.

This schedule should be displayed for everyone to see.

Reporting Schedule on Abel's Island					
	Day 1	Day 2	Day 3	Day 4	Day 5
Group 1	Script-writing	Word Games	Print-making	Listening Centre	A.M. Collate and Rehearse
Group 2	Listening Centre	Script-writing	Word Games	Print-making	
Group 3	Print-making	Listening Centre	Script-writing	Word Games	P.M. Reports
Group 4	Word Games	Print-making	Listening Centre	Script-writing	

* see **SMALL-GROUP** section on **REPORTING** for reporting-back ideas.

Allow for written or verbal critiques to the reporters from their peers. **However...**

- **REMEMBER**: "What my friends think of me" is extremely important at this age level.

REPORTING

Sample Activities for Small Groups . . .

. . . used for purposes of reporting

Scriptwriting

- Describe all the details that you can remember from the last scene in the book . . . i.e., mood, clothing, actions, place, etc.
- Using these details **IMPROVISE** what Amanda could have been saying to someone just before Abel arrived!!
- **NOW** . . . write a short script that shows what you think happened (i) just before Abel came home and (ii) the moment they first see each other!
- Be ready for another group to perform **YOUR** scene!!!

Printmaking

- Discuss and write down a list that tells all the details of the forest where Abel and Amanda had their picnic.
- Use the printmaking technique learned during the last art period to create this scene.
- Plan it first! How big will it be? What colours will you use? Will you add some details from your <u>own</u> knowledge about forests?

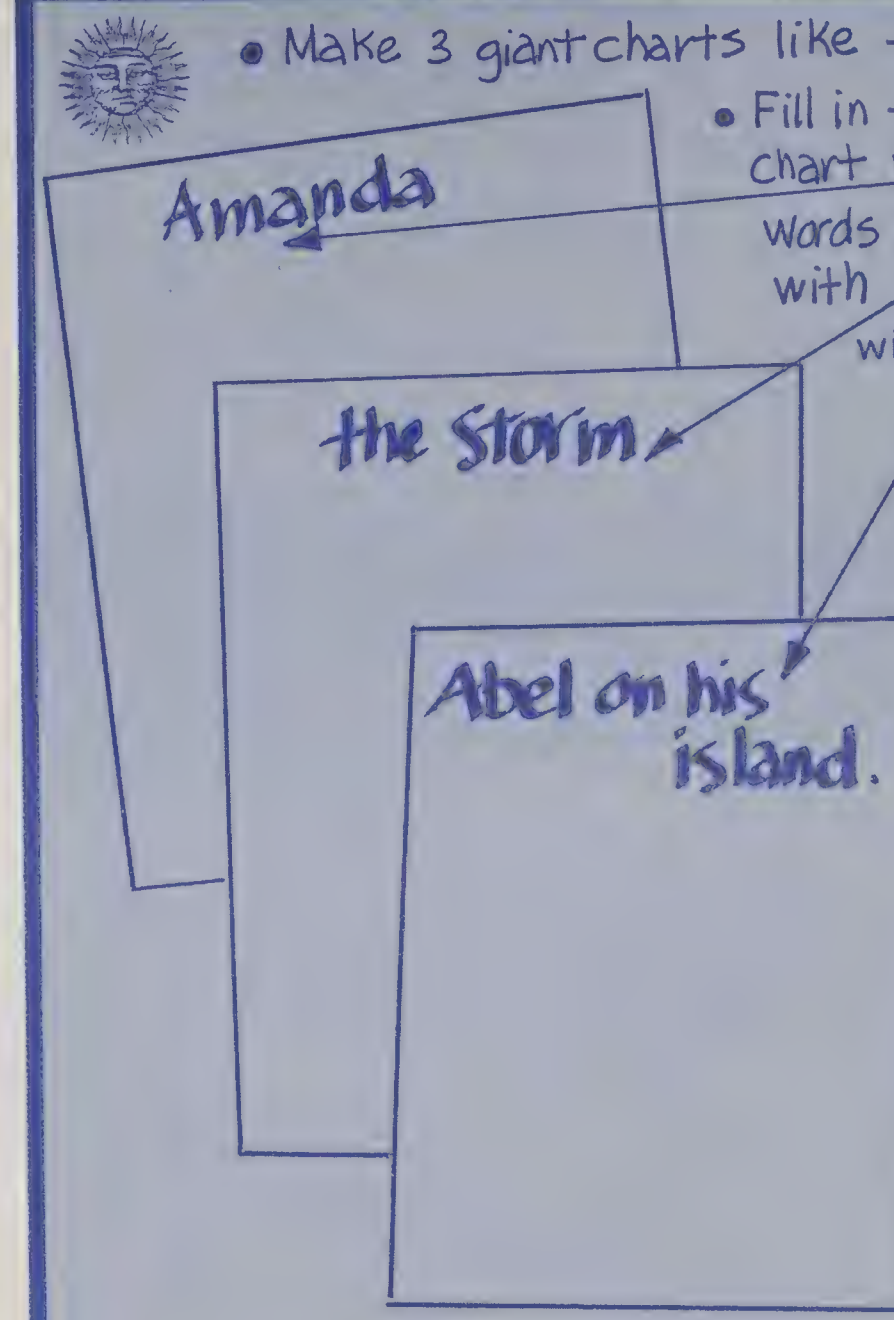
Listening Centre

- Listen to 3 or 4 of our sound-effects records.
- Pick out sounds that best show Abel's journey from the cave to the island.
- Decide on a sequence and add any sound effects of your own.
- Tape record the sounds!

In pairs or as a whole group . . . practise reading the part of the story that you are illustrating and use the tape as a background!

Word Games

- Make 3 giant charts like this:



- Fill in the top space of one chart with _____ and flow out words and ideas. Fill another with _____ and the last one with _____.
- Use the book for ideas if you want.
- Could you make a bigger chart of your own?
- What could your group do with these charts?

TO THE TEACHER...

- The following page shows you **ONE WAY** to use the teaching strategies outlined in the preceding **LARGE-GROUP** section.

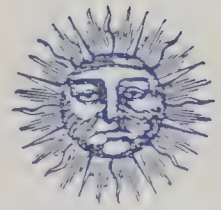
- Evaluation depends on each teacher's **PERSONAL** intentions and plans.

- Once you have decided on what unit you and your students will be doing together (e.g., What's News in our Community?) go back and choose which activities/ strategies would best suit your class. You may decide to choose only one or two -or- you may wish to modify/ personalize some -or- you may decide to add your own.

This sample planning sheet utilizes only four ideas:

- **INVESTIGATING**
- **RESEARCHING**
- **VIEWING and ANALYSING**
- **CELEBRATING**

LARGE-GROUP ACTIVITIES in a context... SAMPLE Planning Sheet



Sample Theme: What's News in Our Community?

INVESTIGATING pp. 15-18

- Take class on a walk around the community and . . .
  - collect newsworthy items . . . make lists of what needs to be improved . . . to be kept intact . . . to be replaced.
  - guess ahead of time: How many red doors are there? What is the most popular flower? The most common tree? How many cars can fit in the church parking lot?
  - look for: garage sales, gardening projects, etc.

CELEBRATING pp. 11-12

- Involve class in early plans for celebrating:
  - the opening of a new building;
  - special days for the month;
  - classroom birthdays;
  - community events - fairs, parades, bazaars, etc.

RESEARCHING p. 21

- Brainstorm ideas for classroom Resource Centre
  - collect photographs, slides, posters, ads, local newspapers, store ads, stories, sale flyers, etc.
  - collect audio tapes of recorded sounds, traffic, sounds in the park, the mall, etc.

VIEWING AND ANALYSING pp. 19-20

- Consider the following for use at some time:
  - The Concert (16 mm film) - Pyramid Films, 1974 . . . great ideas for looking at common places in new ways.
  - Children of Fogo Island - N.F.B., 1967 . . . excellent film to compare/contrast with ourselves.

NOW... you do it! Large-Group Activities in a Context ... Personal Planning Sheet

Your Theme:

STOP!

... before you go on ...

ANALYSE your large-group activities.

FIRST... picture your classroom set-up.
SECOND... ask yourself:

- Are there areas where all can meet?
- Where are the best vantage points for all to see/hear?

- How are you/your students keeping track of activities?
- Do you have sufficient materials and supplies?

- Do your activities need to be sequenced? (Depending on the theme, they may or may not be sequenced.)

HOW can you extend these activities for small groups?

SMALL GROUP SECTION

"I think Chris is cute. Do you think he likes me? If I have to be his partner... I'll die!"

"It feels good working with these guys... but I like playing with my buddies."

"That kid is so bossy... I wonder if I can change groups?"

"I'm so much taller than the boys!... I hate it!"

"That's not a fair question. We didn't learn about that!"

"Joe, Salano, Mike, and Ray all got new bikes. I want one too!"

"The boys make fun of me because I'm so good in math. Should I pretend that I don't know the answers?"

EXPLORING

assign a research topic again! This approach can lead **STUDENTS** to come up with their own topics . . . things they are interested in . . . This approach has built-in **MOMENTUM**!

INITIALLY explorations are . . .

- totally open-ended
- free-thinking
- free from imposed structure
- without definite expectations

WHAT can be explored?

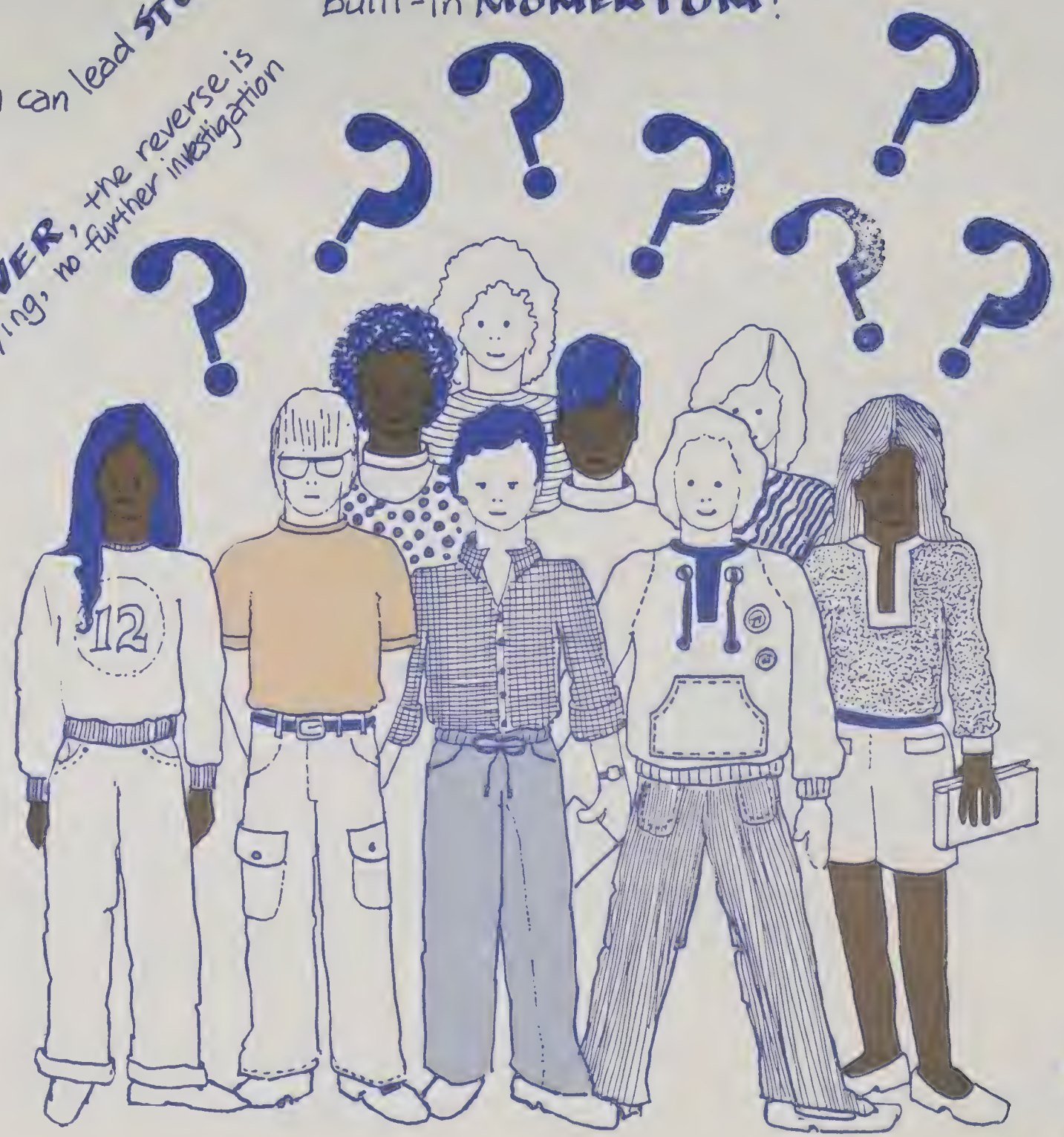
- an idea
- materials
- an opinion
- a problem
- the environment

HOW can it be explored?

- by finding the choices and/or alternatives
- by looking at different perspectives or points of view
- by brainstorming
- by keeping it open . . . gathering lots of ideas

ONCE an exploration begins to take shape or focus, it has a purpose and becomes an **INVESTIGATION** . . . **HOWEVER**, the reverse is also true. If the exploration in itself was satisfying, no further investigation is necessary!!

Hey! You may feel a bit uncomfortable when you first try this approach but - just sit back and observe what happens . . . You may never have to assign a research topic again!



EXPLORING

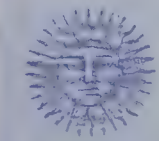
A process in which the mind is opened to various associated ideas...

BRAINSTORMING RULES

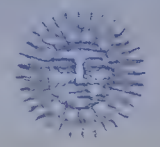
1. Accept every response.

2. Never stop for clarification.

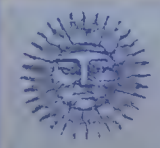
3. When ideas have run out, wait in silence and read over what everyone else has said. Often a new idea or train of thought will emerge.



While sitting with your group, close your eyes and listen to every sound... inside you, far away... Open your thoughts. Do this in different areas (in a stairwell, under a tree, etc...)



Take a camera outside and begin shooting whatever interests you or your group. **AFTERWARDS** . . . view your results . . . and brainstorm where this could lead you.



While going for a walk outside, gather tiny objects, make surface rubbings, write down thoughts, sketch, tape record sounds. **AFTERWARDS** . . . ask yourself what discoveries you made.

INVESTIGATING

✱ NOW... there's a sense of purpose and structure.

Gather many different opinions on a subject such as...

- What is the prettiest flower? why?
- who is the best writer of all time? why?
- which is the most economical car? why?

In your group... organize your responses so that you can... use this information as the basis of a debate... or a script that develops an argument in a short play.

Gather numerous "found" or household objects. ...Put them in a box until your whole group has added something.

Discuss shape, texture, use, size, pattern, etc.

On a large sheet of paper investigate these qualities of your objects through **RELIEF PRINTING**✱

How could you show <u>contrast</u>?
How could you show <u>connections</u>?

✱ Use a stamp pad to print your "found" objects - or - apply tempera paint to the surface of the objects with a brush and then print.

GO through the same process, only this time collect things that make <u>sounds</u>. Discuss... **EXPLORE** their potentials! Create your own tune!!

INVESTIGATING

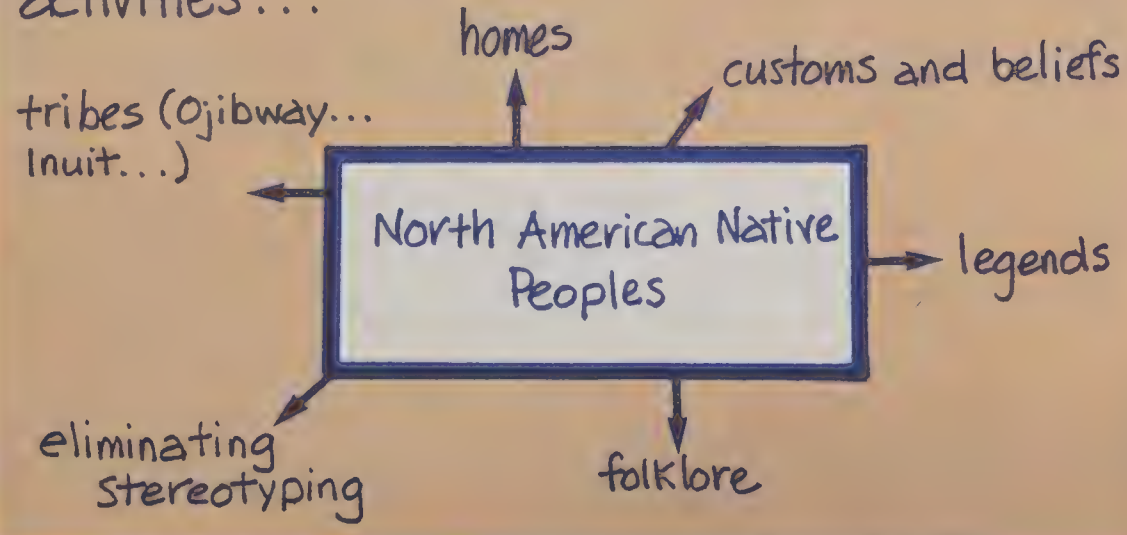
SMASH

TRY

... all your ideas about projects! How about breaking them down into ... **HOW**jects? **WHY**jects? **WHO**jects? — or any other smaller parts!

✱ ☞ ● **DOING** all of the process in the classroom and not at home ... so that it can be evaluated on the process as well as the end product.
(But remember... periodic out-of-class assignments can bring about positive parental involvement!!!)

✱ ☞ ● **FLOWCHARTING** a topic first ... then using the smaller ideas for small-group activities ...



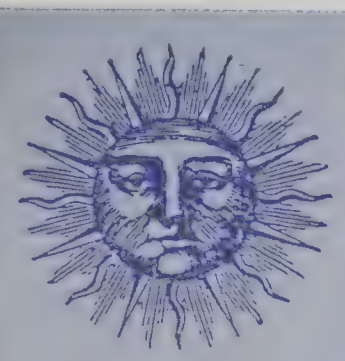
✱ ☞ ● **DEVELOPING** a checklist with/for each group to show steps towards the end product... Evaluation is based on this list.

✱ ☞ ● **SHOWING** your students how to use the computer... so they can create games, puzzles, etc.... with the information they have found.

✱ ☞ ● **CHANGING** the format of projects (see REPORTING and INTERVIEWING for ideas).

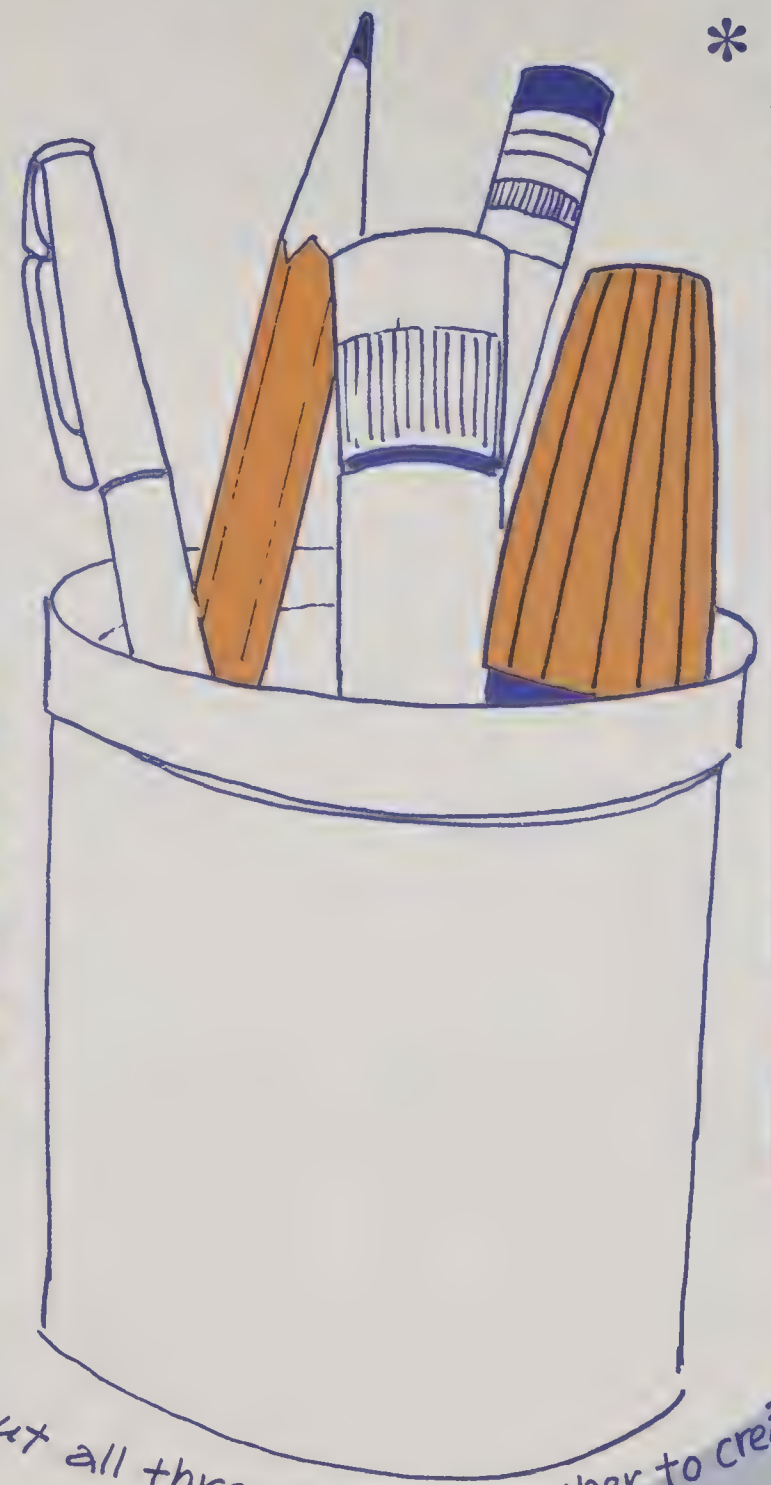
DESIGNING and CREATING

After **EXPLORING** and **INVESTIGATING**. . . combine information into a schema or context . . . synthesize by **DESIGNING** . . . and then put all three parts together to create a product . . . The ultimate goal may be to **RE-DESIGN**!!



AFTER thoroughly examining many different structures . . . both real and in films and photos . . . **MAKE** a list of all the types of structures. **THEN** under each heading write down the qualities of the structures . . . e.g., materials used, function, colour, size, shape, texture, etc. . . . **NOW** discuss <u>how</u> you think each was made. **SKETCH** each step in the building of the structure. **DESIGN** your own blueprint for a very unusual structure . . . **NOTE** special details like choice of materials, colour, size . . . (see OBSERVING and INTERPRETING, and GRAPHING.)

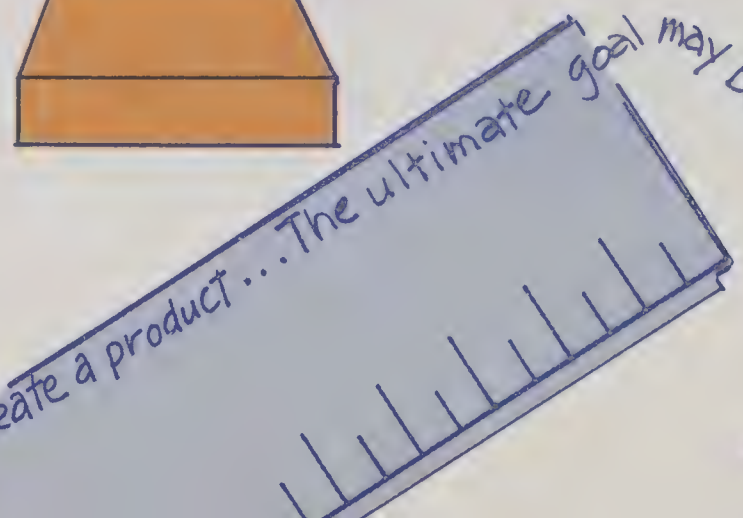
CAN YOU CREATE YOUR STRUCTURE?



* Invite any artist, architect, musician, or scientist to show his/her plans for work . . . The next best thing would be to show a film about one of these planners.

AFTER investigating a topic like "**CLOTHING WORN BY ASTRONAUTS**" . . . design your own version . . . Then create it! . . . Can you make it life-size and wearable, or would it be better to make a cut-out?

REMEMBER . . . everyone in your group should have a job. How will you display your results?



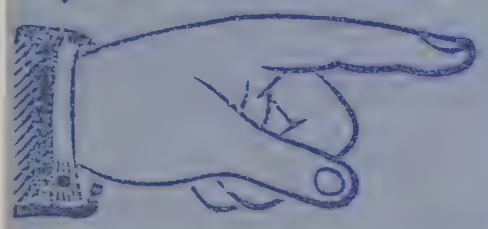
DESIGNING and CREATING

AFTER EXPLORING and **INVESTIGATING** all the large and small details of a newspaper. . . **DESIGN** and then **CREATE** your own!

It could be based on real classroom news **OR** fantasy news from your imagination.

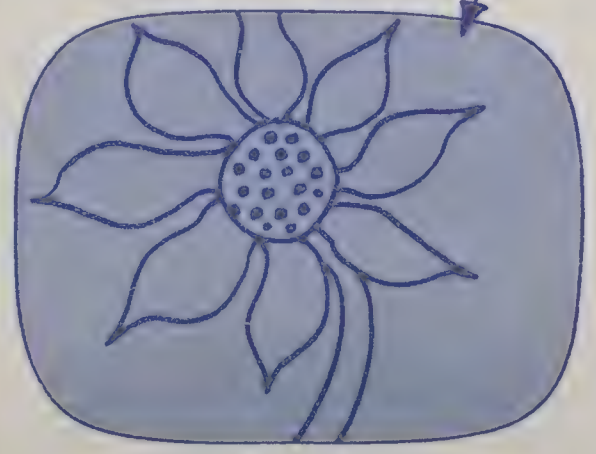
AFTER examining a television advertisement, noting all the details – such as timing, changes of angles, close-ups, sounds, different scenes – **DESIGN** your own **STORYBOARD** for an advertisement, then **CREATE** your own video.

Jotting down "production" notes

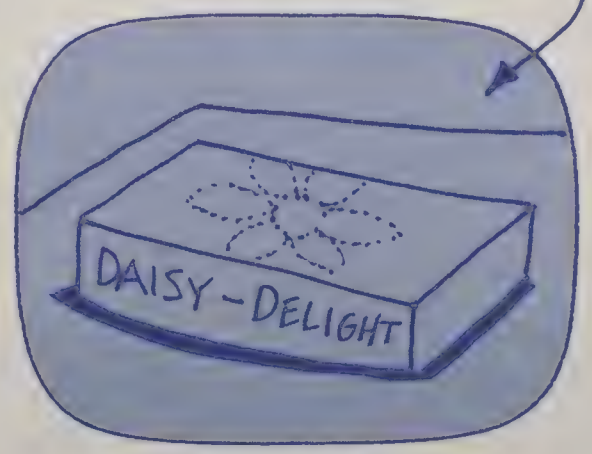


will help you **SCRIPT** your advertisement!

Close-up of **DAISY**



medium shot of a bar of soap



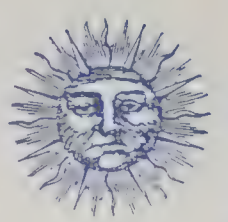
group sings "Daisy-Delight" song

announcer talks about soap

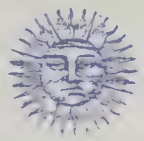
CONSTRUCTING

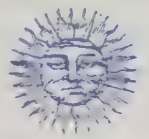
(See also **DESIGNING** and **CREATING**)

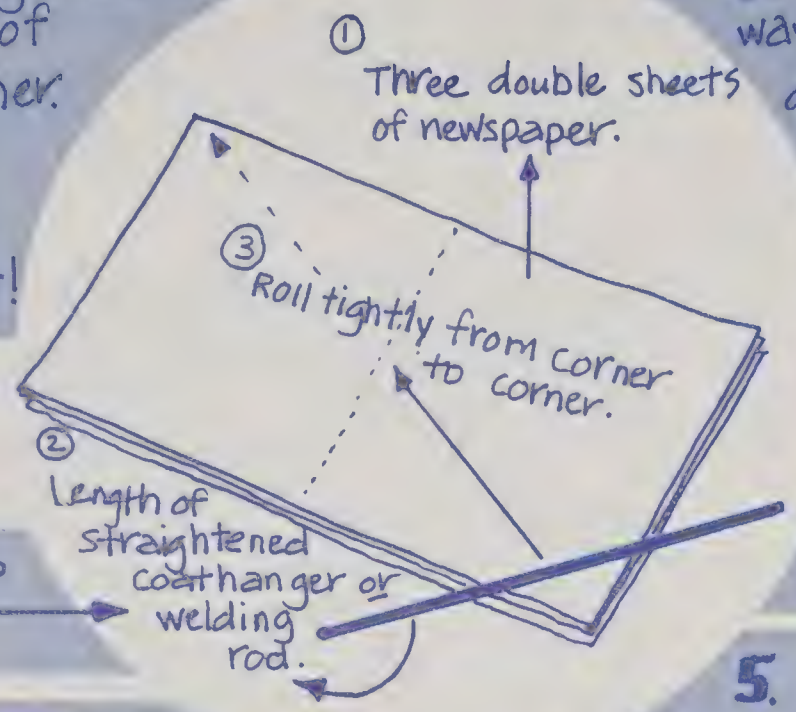
NEWSPAPER TUBE STRUCTURES



1. Construct a structure using tubes of newspaper. Discover ways of making it longer, stronger, or higher. Students should come to see that the base might have to be the widest...or at least the strongest!







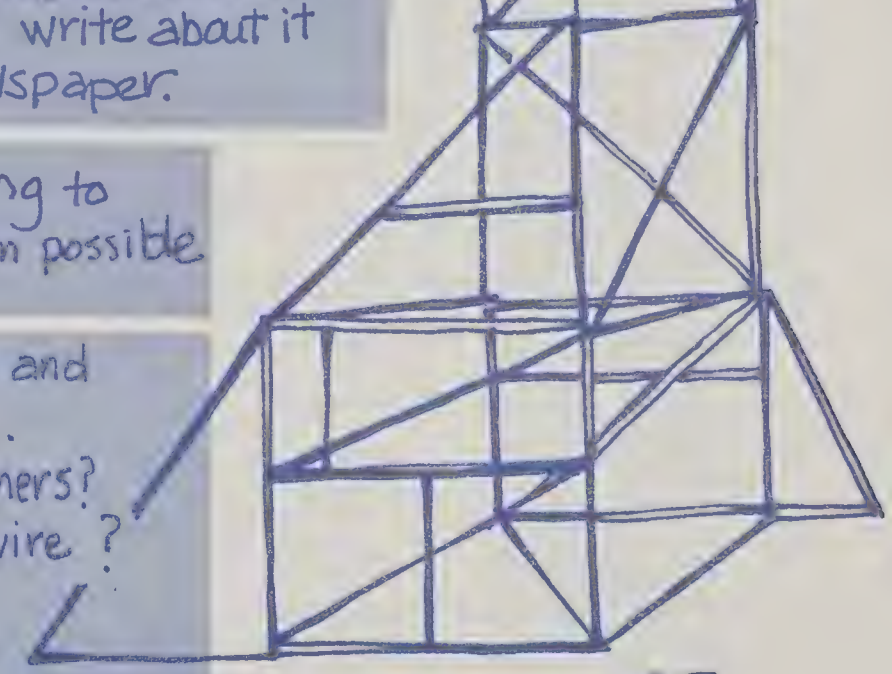
2. They'll need loads of tubes (see diagram).

3. With the tubes and masking tape (you'll need lots and lots of tape!) construct a tall, free-standing structure. Think of ways to reinforce the corners to make them strong. Look at the structure from all angles. What does it look like? Draw it. Write about it. Hang things on it.

4. Now that you've discovered many ways to build with newspapers . . . design a **SUPERSTRUCTURE** on graph paper. Construct it to the specifications. Test the tubes for strength. Paint it. Add windows, doors, turrets . . . When the structure is complete . . . invite the "press" (members of another group) to come and interview each member of the construction crew. Take pictures and write about it in your class or school newspaper.

5. Now . . . what are you going to do with your structure? Brainstorm possible uses!

6. What other structures can you design and create? What materials will you use? . . . popsicle sticks? . . . straws? . . . pipe cleaners? . . . spaghetti? . . . toothpicks? . . . boxes? . . . wire? . . . rocks, stones, or pebbles?



Just look at the possibilities for measurement, geometry, science, language, art, social studies, decision-making, collegiality, drama . . .

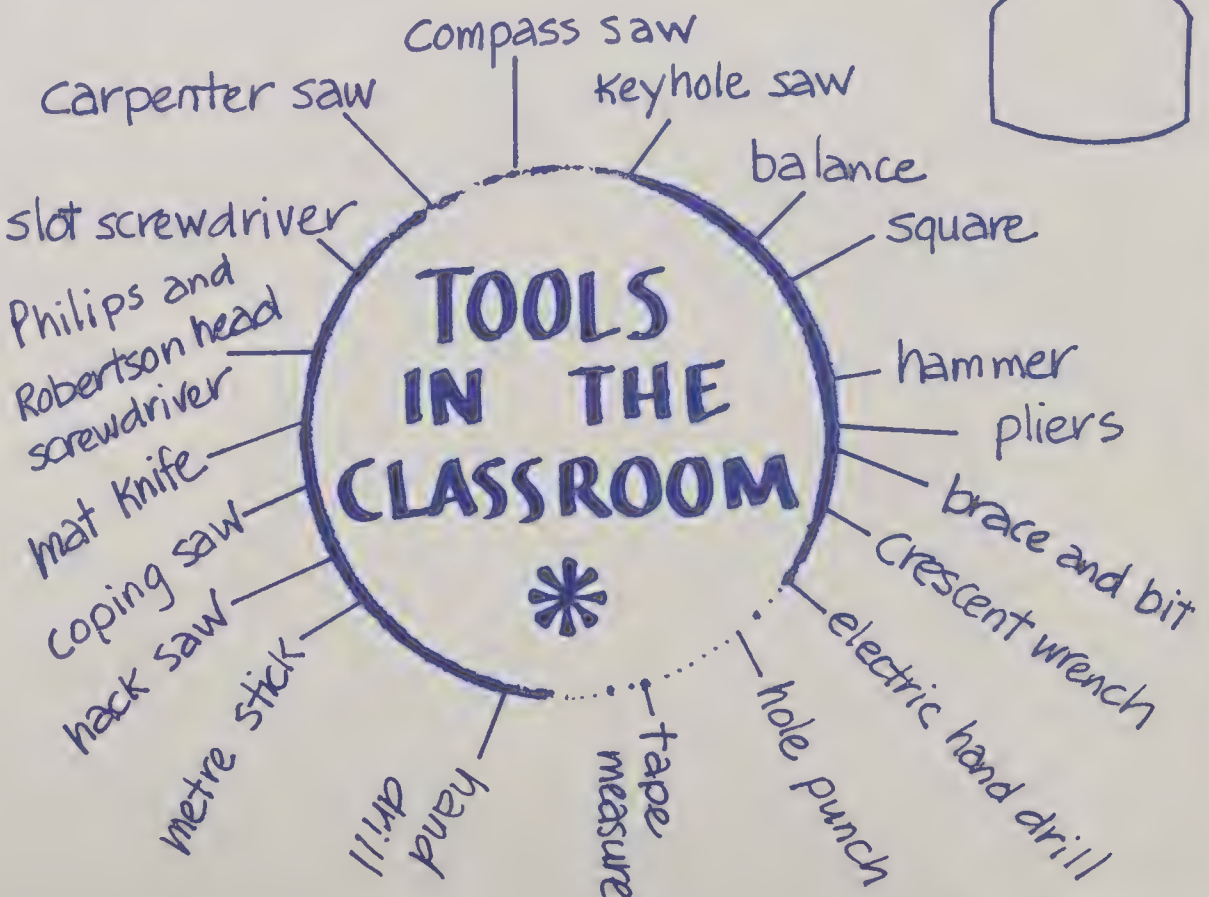
CONSTRUCTING

See DESIGNING and CREATING.

***Every child should have instruction in how to use these tools safely!!**

- Providing numerous opportunities for group constructions gives students a way of...
  - sharing responsibility
  - working on an equal basis;
  - clarifying ideas and feelings;
  - simulating real life;
  - beginning or concluding a topic or theme;
  - planning and organizing;
  - experiencing rich concept development in science, mathematics, art, social studies, physical education, and language.

- These tools need to have a special place with easy access.



CONSTRUCTING

Explore the concepts of space... air... blood pressure... light... structures... lungs... veins... submarines... conservation...

• INFLATABLES

1. Take a **PLASTIC SANDWICH BAG**... Hold end open... Scoop in air... Tape end... **OBSERVE**. Repeat ... Seal end ... **OBSERVE.**

2. Take a **LARGE PLASTIC GARBAGE BAG**... Inflate it... **OBSERVE**...
Experiment with cutting and taping... Can you think of a way to make a door and keep the bag inflated?

3. Using **PLASTIC DROP SHEETS**, create a model of a structure that is supported by air.

Research what real-life structures are supported by air.

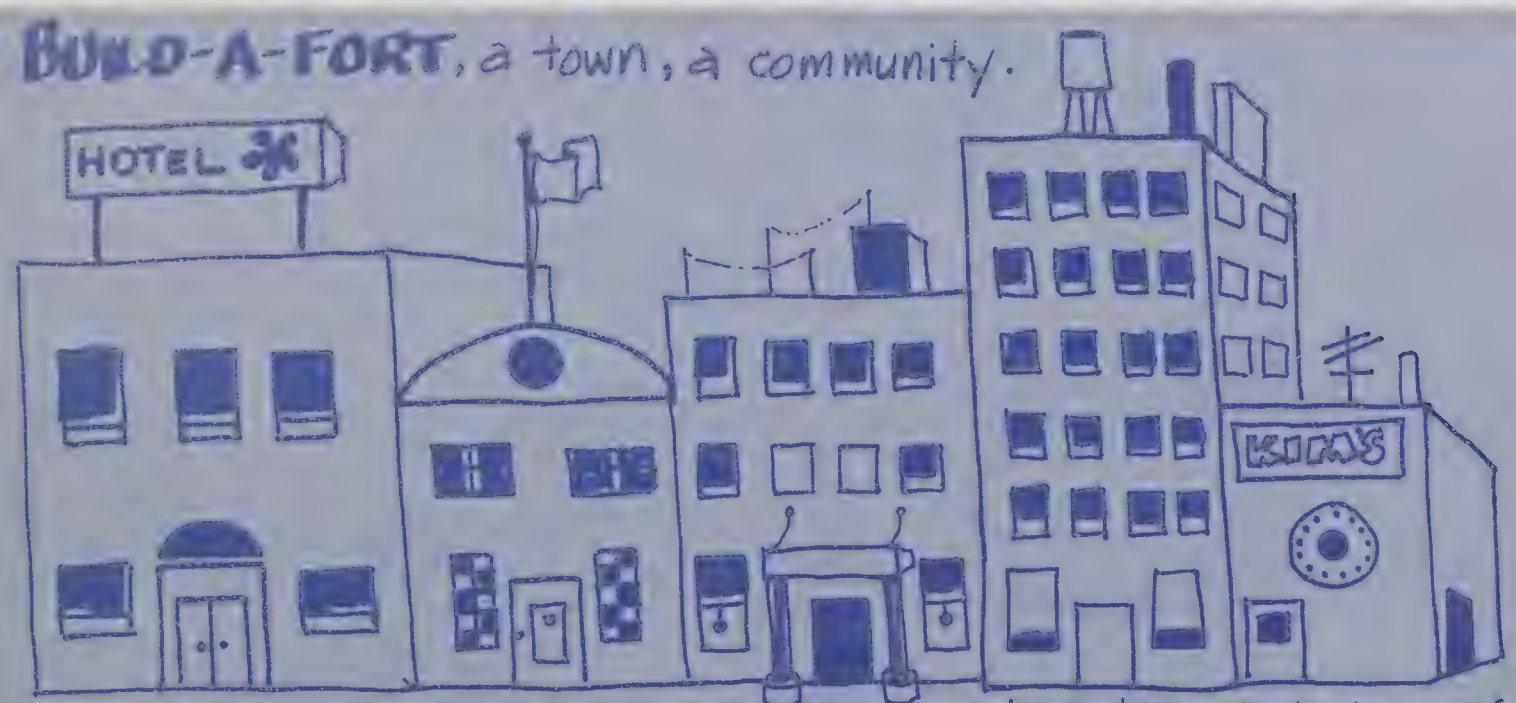
NOTE: Children should be made aware of the safe use of plastic materials.

• PARACHUTE PLAY

Get a parachute from the gym or army-surplus store. Experiment with it outside... Puff it up... Move with it... Let it lift you. Outside or inside make it into a cave filled with tunnels... or a tube... or ????

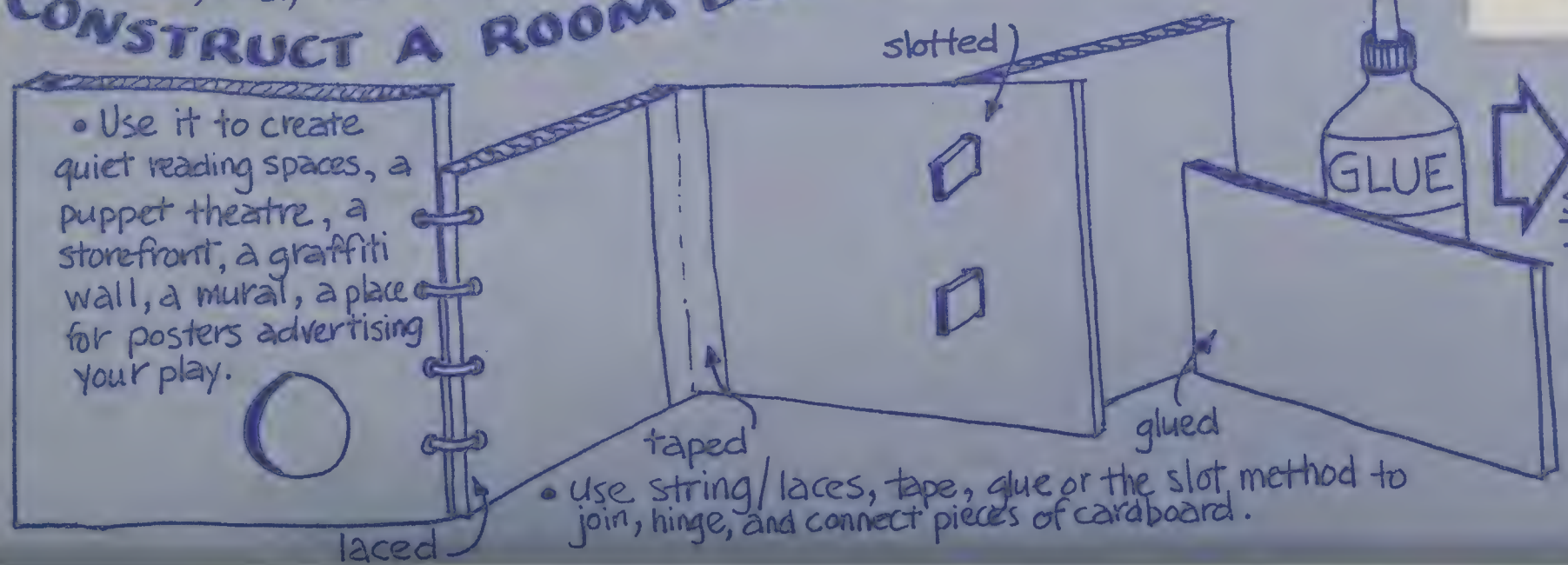
CONSTRUCTING

• BUILD-A-FORT, a town, a community.



- Write about it on the boxes.
- Do a play in and around the boxes.
- Use a wide range of box sizes from small to large... small enough for model cars, etc., ...or large enough to crawl through.

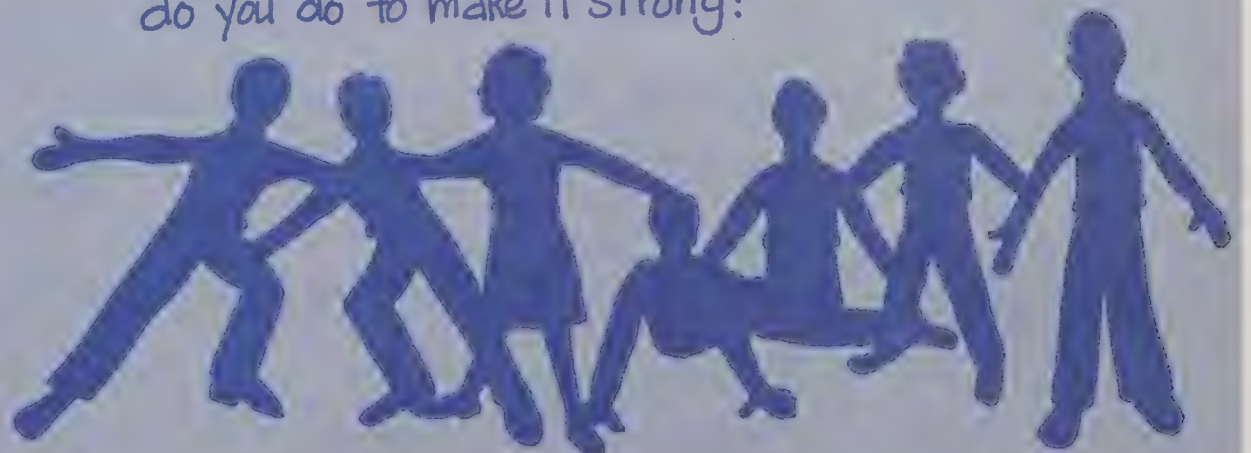
• CONSTRUCT A ROOM DIVIDER...



- Use it to create quiet reading spaces, a puppet theatre, a storefront, a graffiti wall, a mural, a place for posters advertising your play.
- Use string/laces, tape, glue or the slot method to join, hinge, and connect pieces of cardboard.

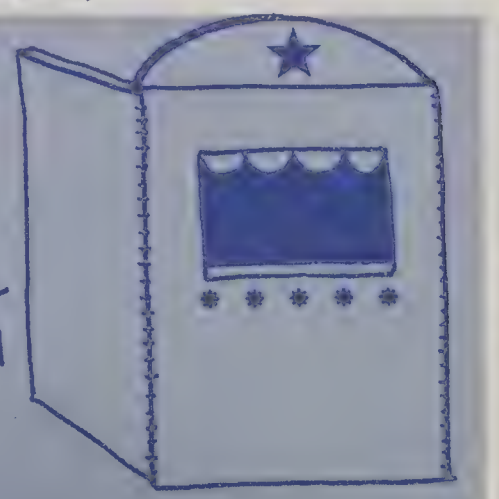
• BODY-CONSTRUCTIONS

How can you construct a high... low... wide... zig-zag... structure with your bodies? What do you do to make it strong?

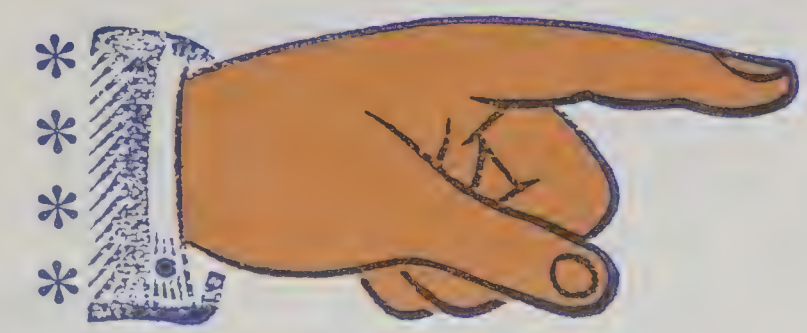


Remember... children aged nine through twelve still need numerous opportunities for large/small muscle development!!!

- Use these ideas to create a free-standing puppet theatre that allows lots of movement for both the puppets and the puppeteer!



CONSTRUCTING



measurement
shape
Mathematics
multiplying
volume
dividing

eye/hand co-ordination
Physical Development
small/large muscle development

respect for work of others
Social - Emotional Development
co-operation

labelling
questioning
reading
functions
Language
giving directions
stories
exchanging ideas

patterns
gridding
mapping
Social Studies
interdependence
symbolic representation
job-sharing

BIG BLOCKS

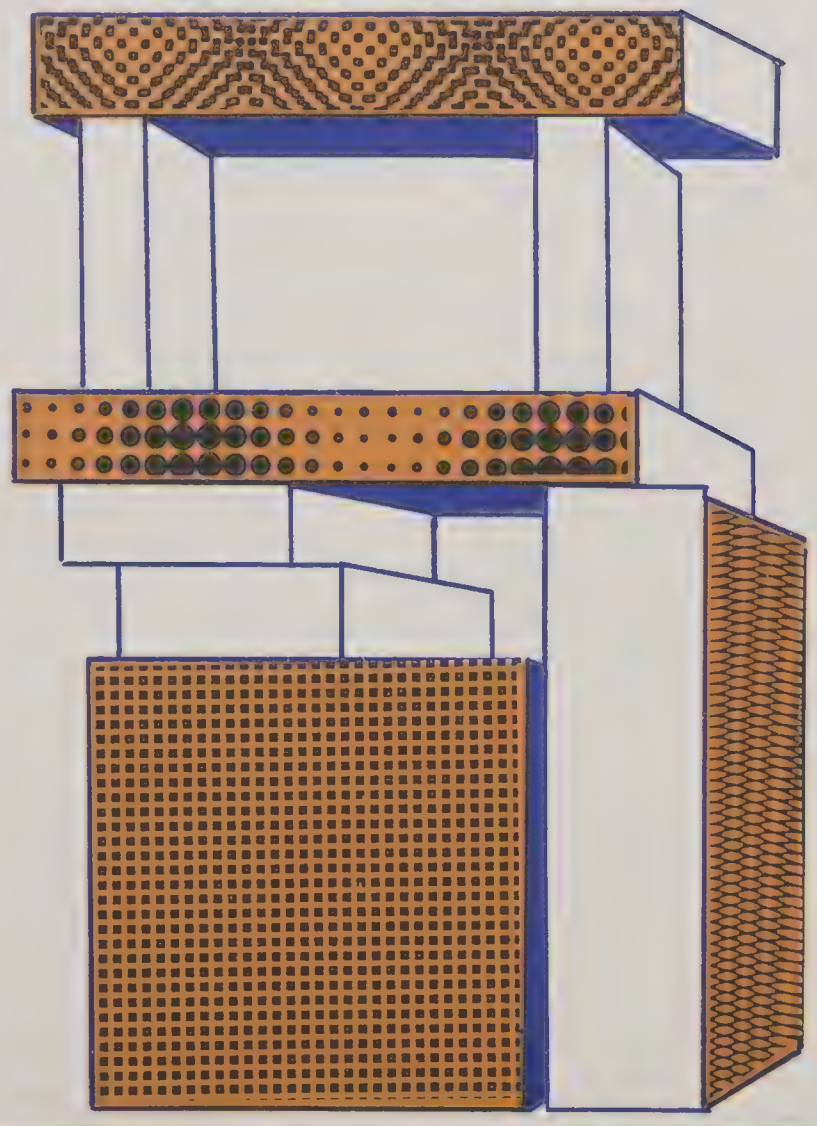
Should be used at all ages

balance
symmetry
patterns
Visual Arts
trial-and-error
inductive thinking

properties of matter
gravity
Science
balance
inclined-plane ramps

CONSTRUCTING

1. **BORROW** a set of **BIG BLOCKS** from the Kindergarten (or... perhaps your students could team up with some Kindergarten students) ... You may end up buying a set of blocks for your class.
(what about real bricks?)



2. Children develop different skills using **BIG BLOCKS** from those developed using smaller blocks, such as Pattern Blocks, Geo-Blocks and/or Attribute Blocks.

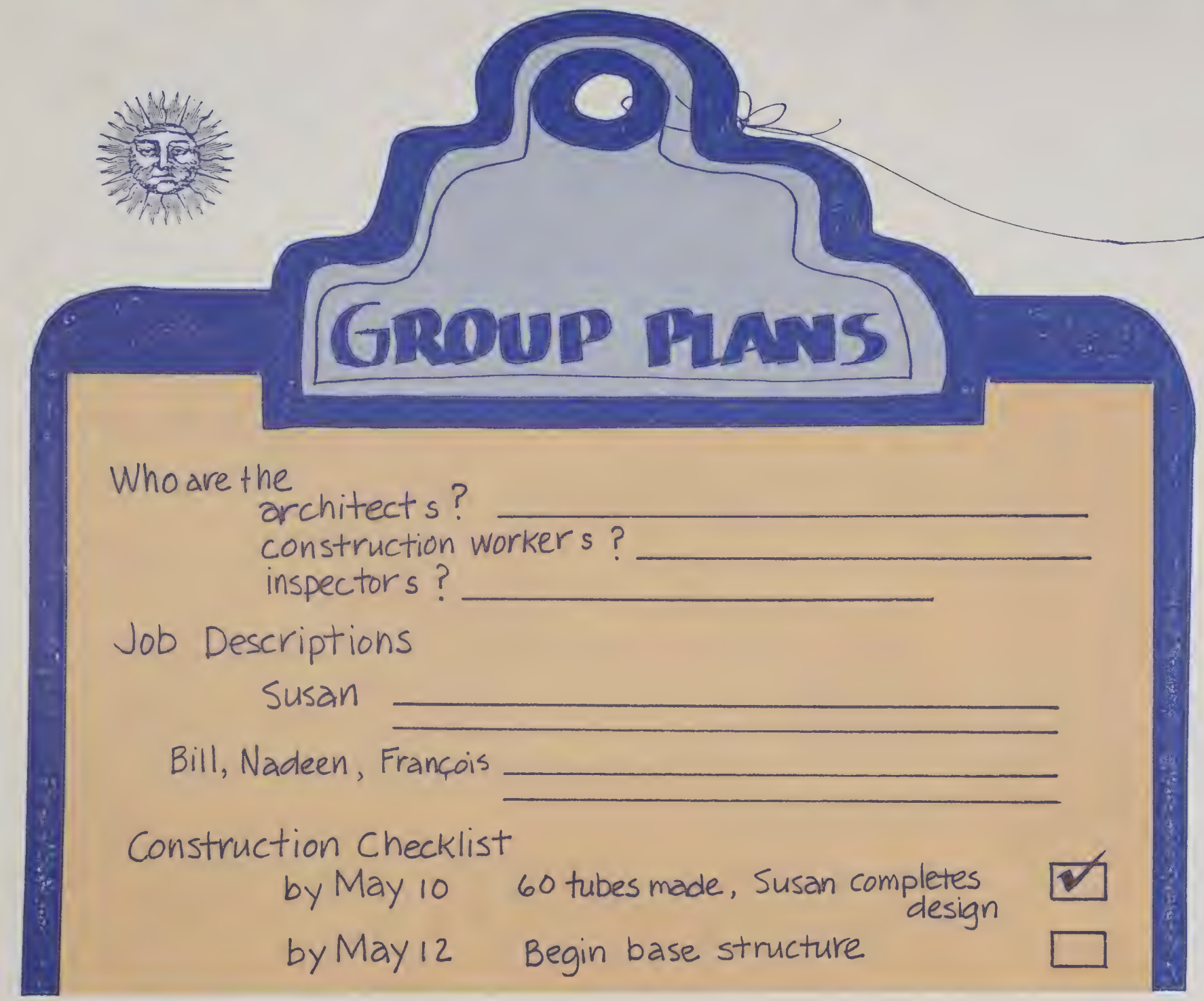
3. 4 main stages of **BIG BLOCKS**...

1. rows and towers
2. bridges and walls
3. enclosures and patterns
4. representation and reproduction

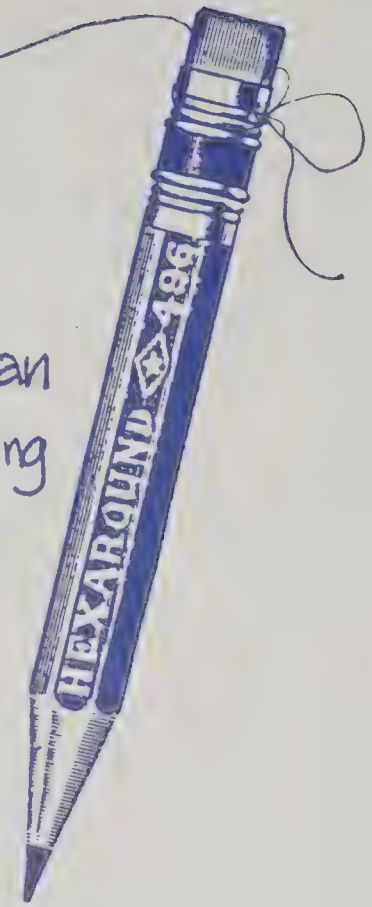
4. **OBSERVE** at what stage of development children are functioning. Do not intervene or suggest... this is a time for decision-making, problem-solving, and concept-developing on their own.

* All constructions will need a **SPACE**. Some will come down immediately, but others will stay up for a few days... or permanently. Use cupboards, shelves, the great outdoors... Don't let lack of space be an excuse for no constructions or only small ones. Let the children solve the problem. Where is the storage space for construction materials?

CONSTRUCTING



A group of students can make a planning/tracking sheet for themselves. It helps them to become aware of commitment and responsibility to each other.

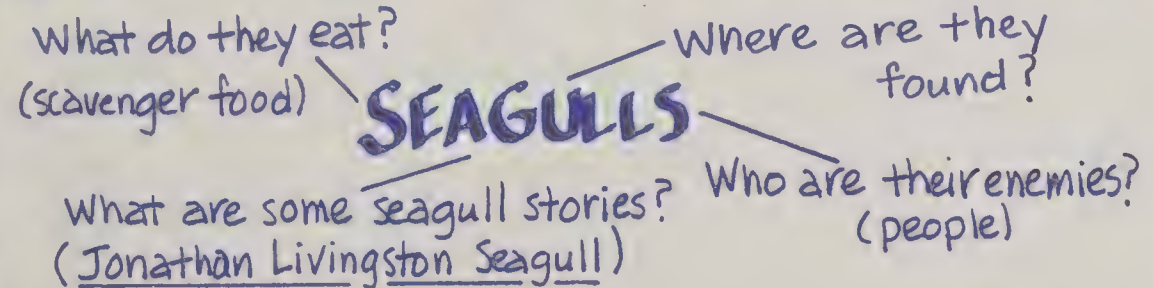


They should be free to alter their plans during the completion of the tasks... They may need more or less time.

RESEARCHING

ONE WAY TO DEVELOP A BANK OF IDEAS ON A TOPIC . . .

1. Flowchart ideas on a theme with the whole class.



2. Have each group select a different sub-topic . . . so the whole class is researching different parts of the same theme.

3. Gather all the available information. Sort and classify into piles so that everyone has access to the resources.

4. Discuss various methods for keeping track of where data are located (e.g., charts, computer banks, tape recordings, etc.).

5. Show groups how to get chunks of useful information from different media (**DECODING**).

6. **NOW** have the class decide if, why, or how to use this research method.

This method allows for cross-referencing . . .

(See REPORTING)

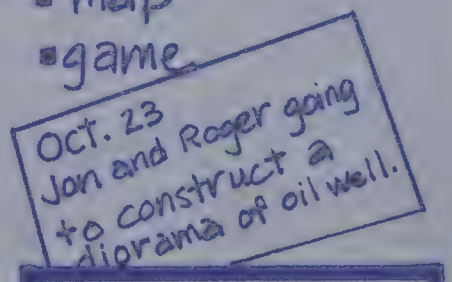
* This can be thought of as a pre-computer activity . . .

Develop this list with the students. It allows them to choose what types of skills to develop and what the nature of the end product will be.

Create an Activity Card for Your Group

What to do	The product
▪ reproducing	▪ scrapbook
▪ redefining	▪ puppet play
▪ reorganizing	▪ chart
▪ transforming	▪ sculpture
▪ symbolizing	▪ model
▪ labelling	▪ sound statement
▪ comparing	▪ filmstrip
▪ improvising	▪ collage
▪ graphing	▪ postcards
▪ just supposing	▪ big book
▪ redesigning	▪ diagram
▪ dialoguing	▪ map
▪ constructing	▪ game

Choose one word from each side to create your own activity.



Group Plans
* Remember . . . everyone in the group must have a job.

PROBLEM-SOLVING

The **KEY** to problem-solving is to help the children visualize and really see the problem.

They can
- retell it
- draw it
- dramatize it

Account for all the data!!
- Who?
- What?
- When?
- How?
- Where?
- Why?

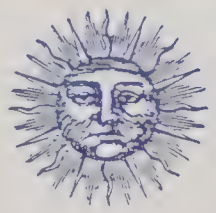
POTENTIAL PROBLEM-SOLVING ACTIVITIES . . .

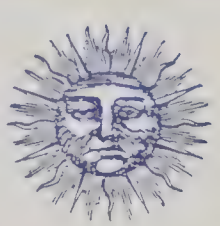
- BREAKING THE CODES
- EXPERIMENTS
- MAKING NEW RULES
- MAGIC TRICKS
- RIDDLES
- DETECTIVE MANUALS

- SUBSTITUTING
- OPTICAL ILLUSIONS
- SIMULATION GAMES
- POLITICAL PROMISES
- GAMES OF LOGIC
  - . . . Battleships
  - . . . Chess
- PERSPECTIVES/ VANISHING POINTS

PROBLEM-SOLVING . . .

- happens all day across the curriculum;
- can be assisted through discussion, re-enactment, representations or 3-D structures;
- can be aided by calculators. **HOWEVER** . . . the students must understand what to punch in . . . and why;
- is assisted when the **PATTERN** of the problem is understood . . . e.g., "It's just like . . . ";
- can be found in some commercial games . . . not those founded on chance but ones that call for strategy;
- is often founded upon the capacity to visualize.





PROBLEM-SOLVING ...IT'S A CRITICAL LIFE SKILL!

VISUALIZE

- Discuss.
- Draw.
- Restate.
- Construct.

UNDERSTAND

- What are we being asked to find?
- What is <u>not</u> shown?

ORGANIZE

- Classify and sort the data.
- Disregard irrelevant facts.
- Guess/estimate the answer... Is it logical?
- Cross-reference data.

COMPUTE

- Compare results with the estimate or guess.
- Check the mechanics.

EVALUATE

- Does it sound right?
- Did we miss anything?
- Are we satisfied with the solution?
- Was there another way to attack the problem?
- Can we confirm the solution?

A group may skip a step or two -or- may need to go back a step during the problem-solving process...

IN order to solve a problem in a group...

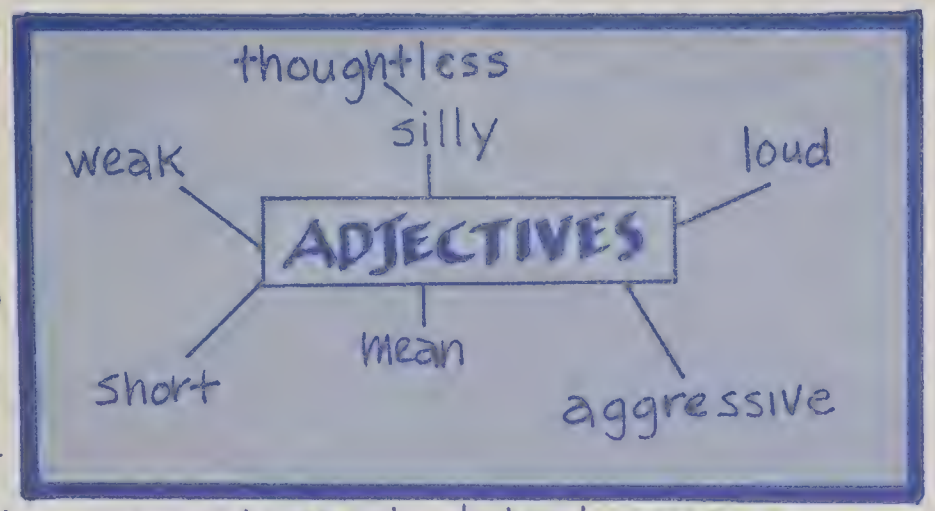
1. All students must feel that what they have to say is heard (i.e., that everyone is listening).
2. The teacher may need to intervene to ask the appropriate question at the appropriate time.
3. A feeling of collegiality must exist... The students should know that they can count on each other.
4. The group must be able to obtain immediate feedback on how they're doing as a group.

THESE steps can apply to

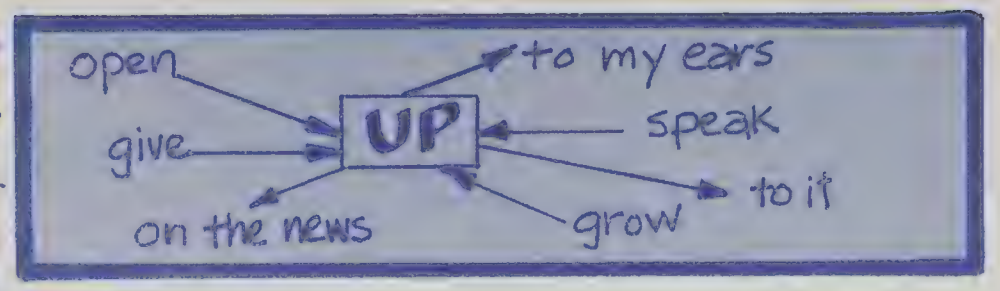
- geometry
- storymaking
- measurement
- debating
- social issues
- environmental studies
- visual arts

There are numerous other problem-solving techniques... but they all contain basically the same information.

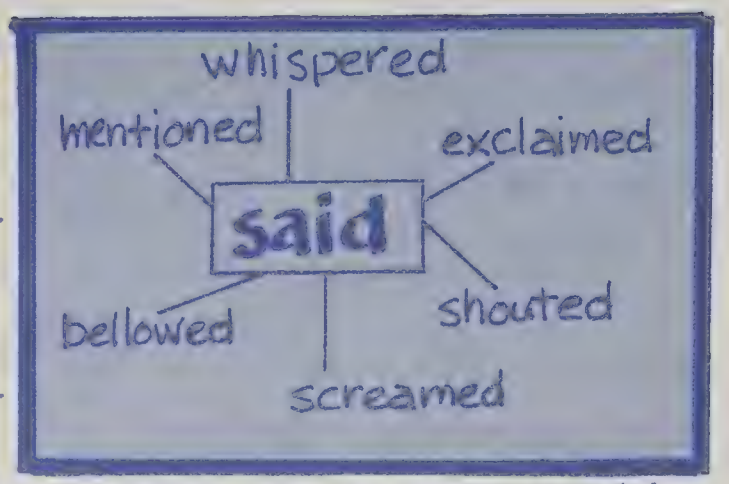
CHARTING



parts of speech...learning to manipulate language

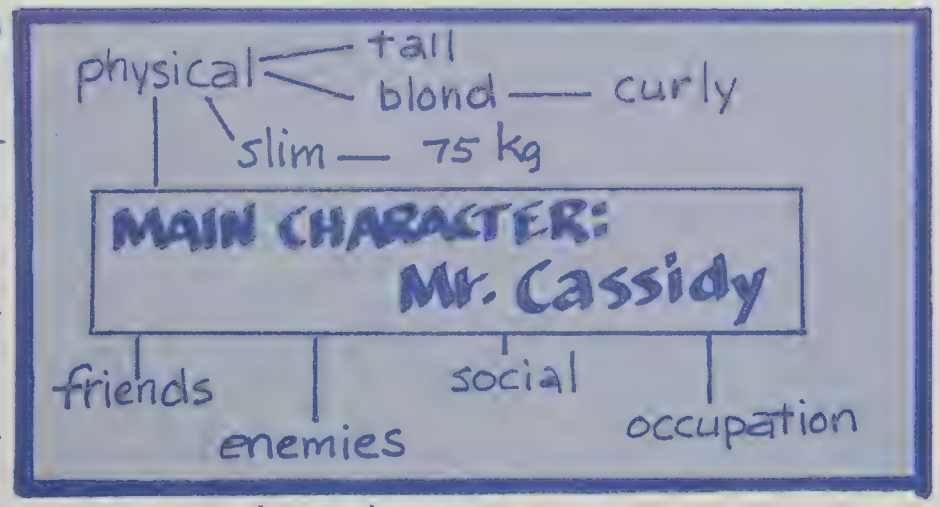


word games...exploring the possibilities of words and how they connect

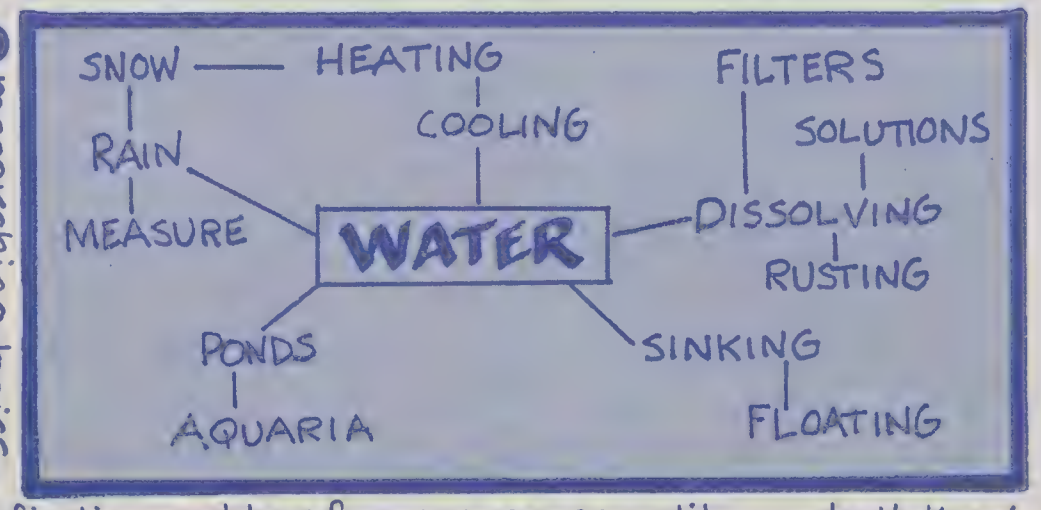


vocabulary development...enriching speaking and writing

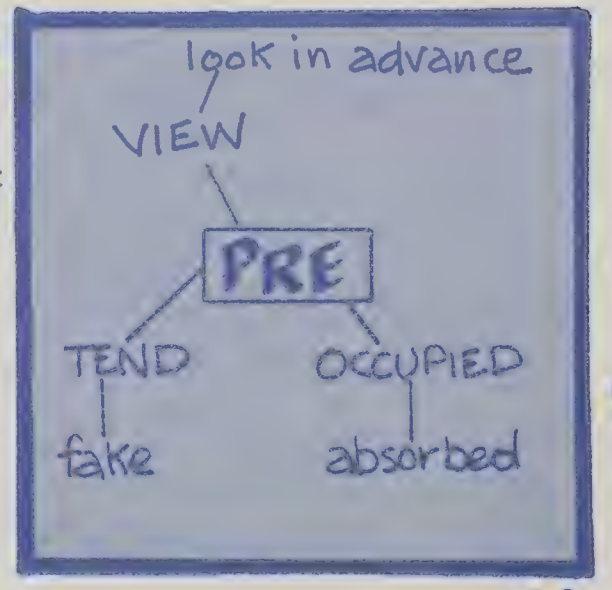
Uses of Flow Charts



analysing character...real or imaginary

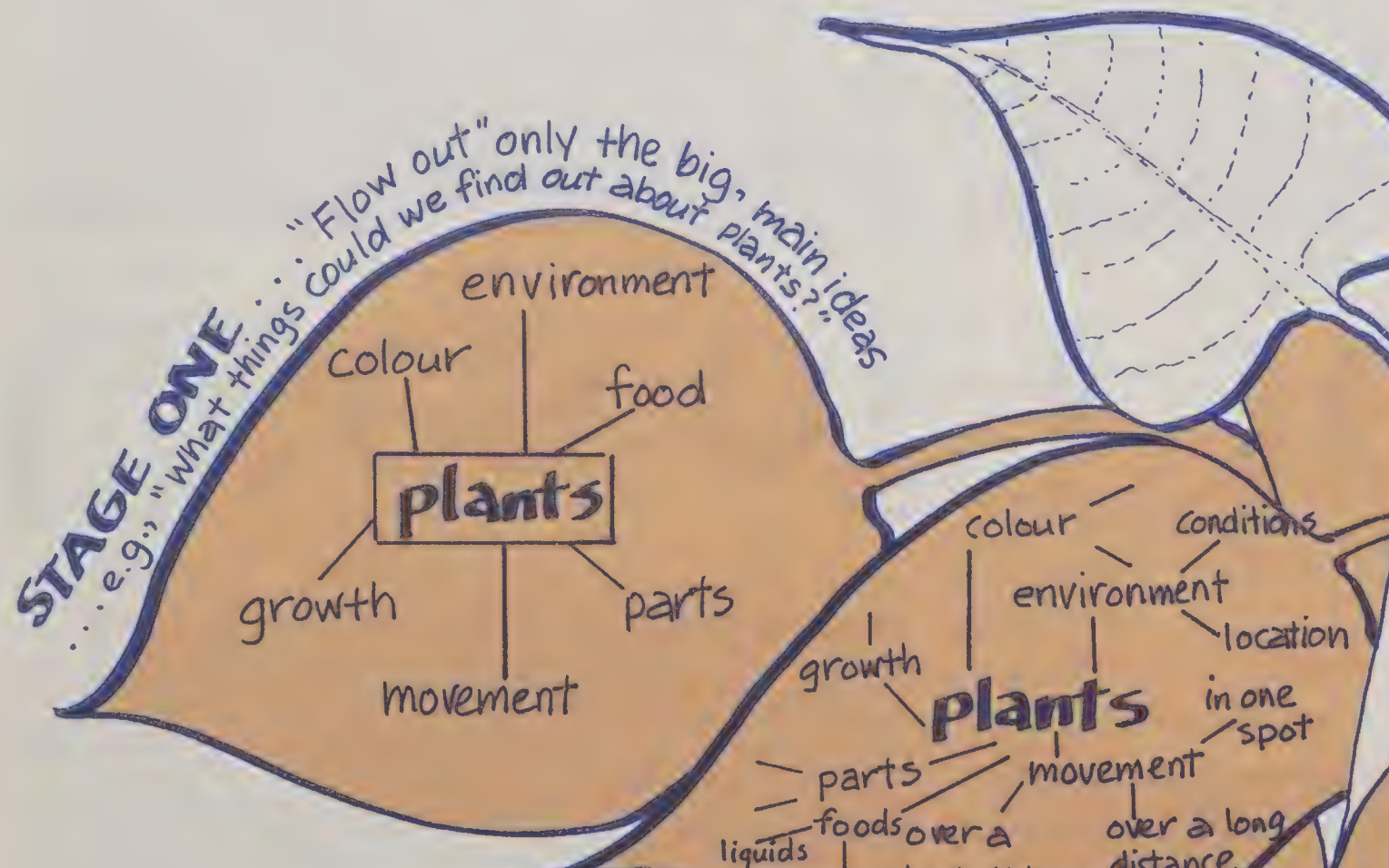


researching topics...finding out how far you can go until you don't know for sure...that's when the research begins



spelling and word derivations

CHARTING

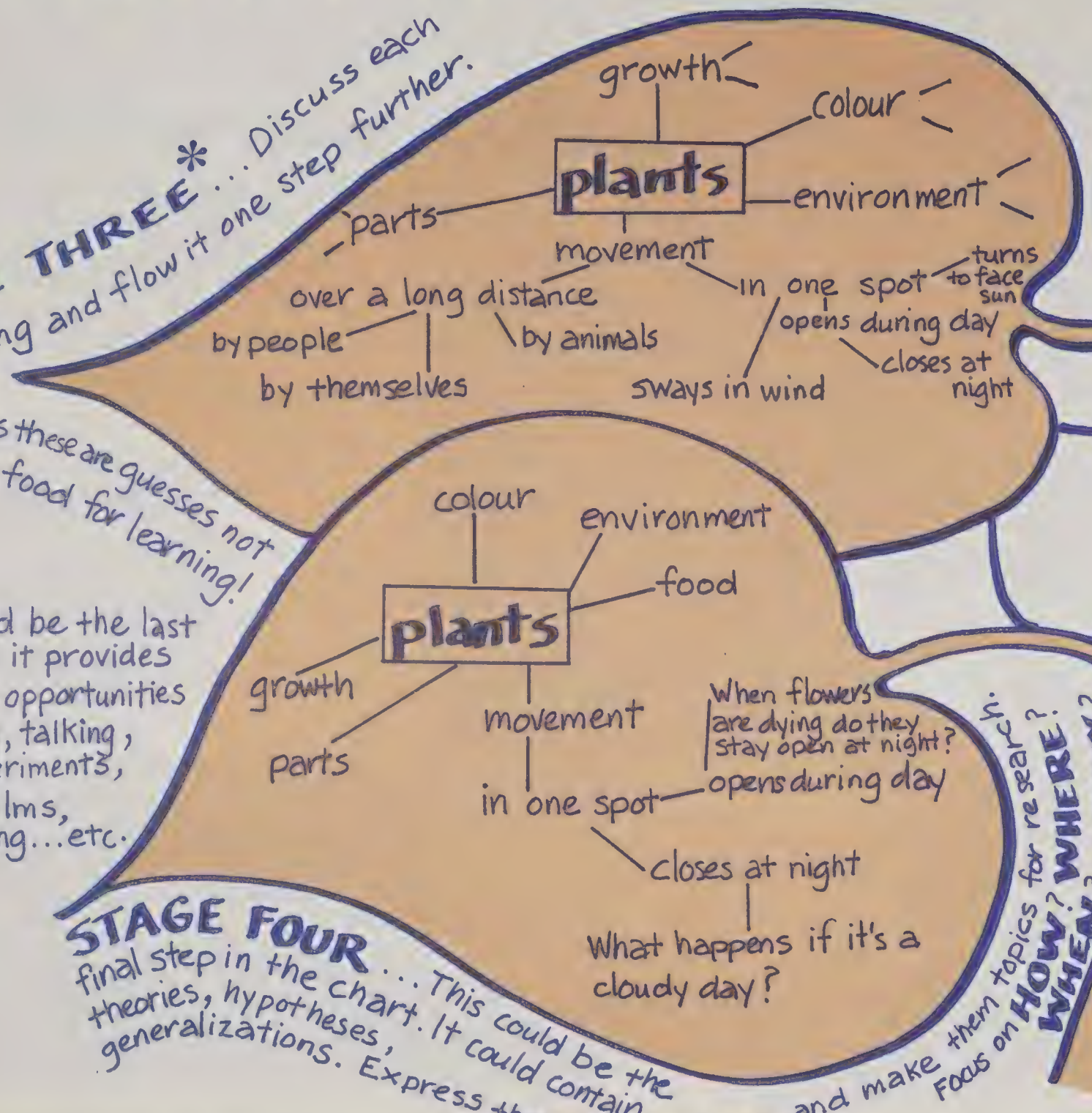


FLOWCHARTING...

- to organize ideas
- to assist in developing broader perspectives
- to develop deep structures

can be recorded on an overhead or chart paper so that everyone can see.

CHARTING

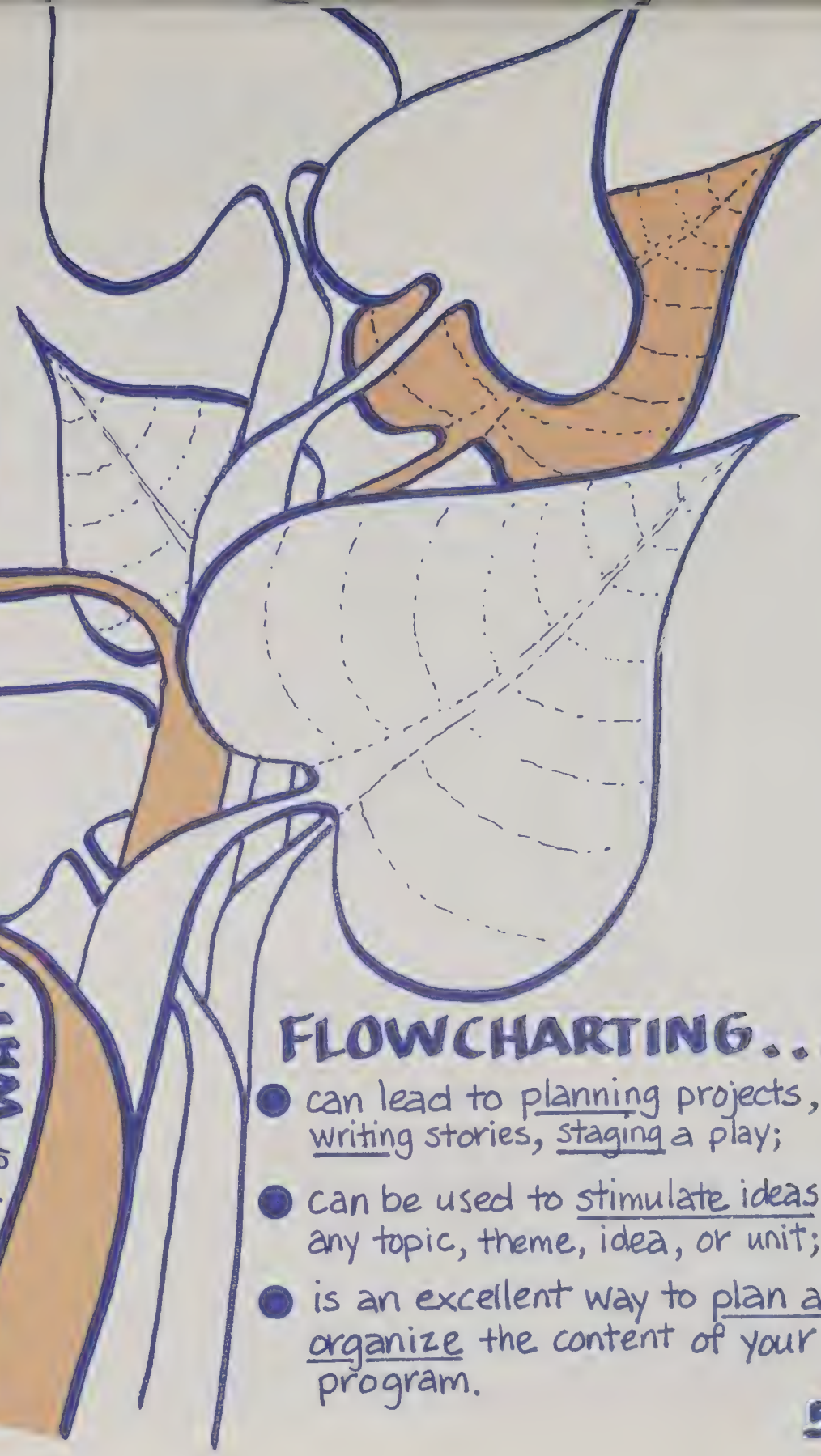


STAGE THREE* ... Discuss each sub-heading and flow it one step further.

Sometimes these are guesses not facts ... food for learning!

*This could be the last stage, as it provides numerous opportunities for writing, talking, doing experiments, viewing films, interviewing ... etc.

STAGE FOUR ... This could be the final step in the chart. It could contain theories, hypotheses, generalizations. Express these as questions and make them topics for research. Focus on **HOW? WHERE? WHEN? or WHY?**



FLOWCHARTING ...

- can lead to planning projects, writing stories, staging a play;
- can be used to stimulate ideas on any topic, theme, idea, or unit;
- is an excellent way to plan and organize the content of your program.

GRAPHING and GRIDDING

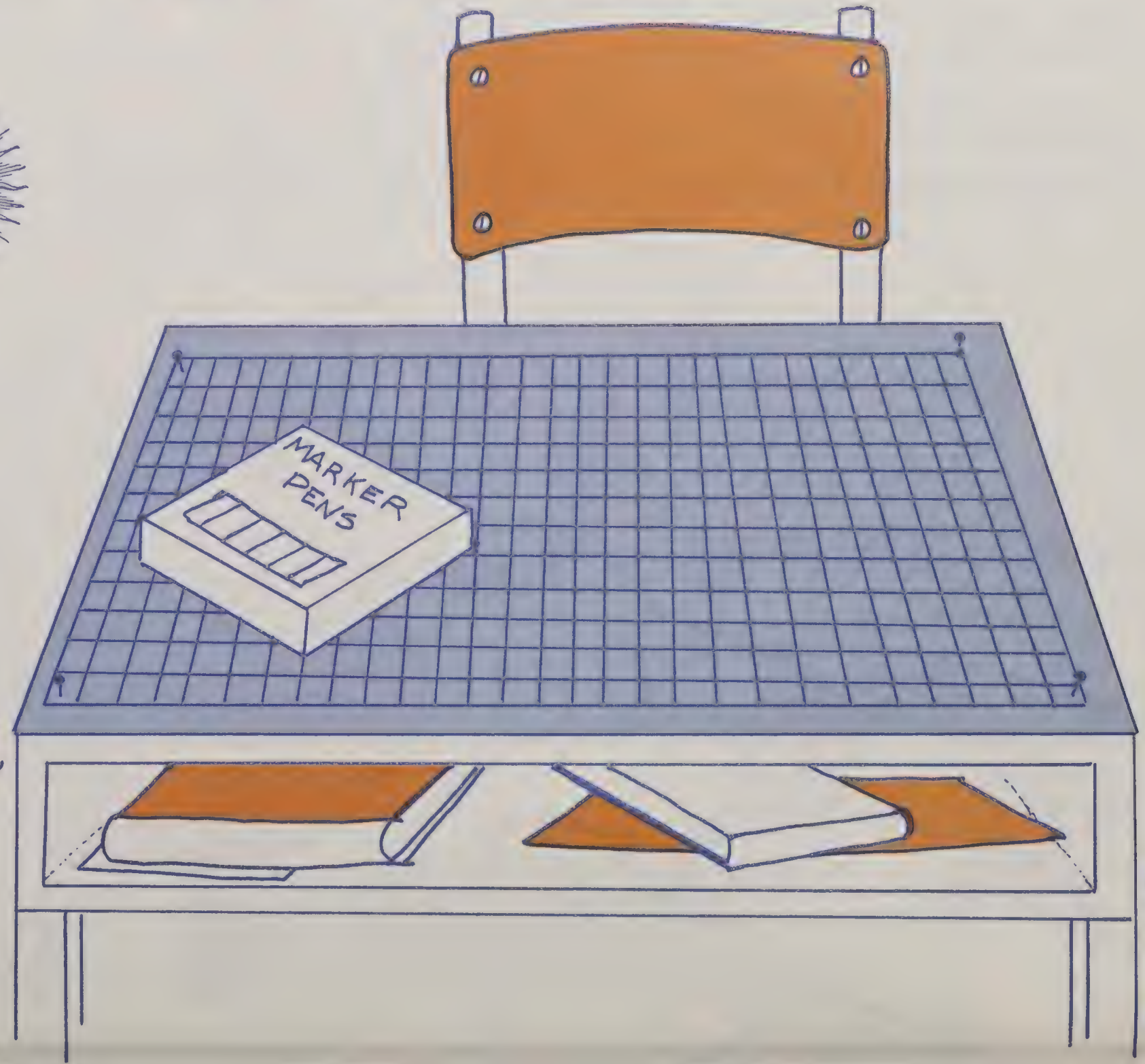
DURING

exploring
researching
investigating
measuring . . .

DATA need to be
recorded
manipulated
analysed
organized

GRAPHS can be designed to handle **CONCRETE**, **SEMI-CONCRETE**, or **ABSTRACT** symbols . . .

pictographs
line graphs
bar graphs



GRAPHING and GRIDDING

These activities allow children to represent data in a meaningful way as well as providing a working understanding of: **CHARTS . . . MAPS . . . DATA-BASE PROGRAMS . . . SEQUENCING.**

- The basic **GRID** is a tool for **LOCATING** and **PLACING** . . .

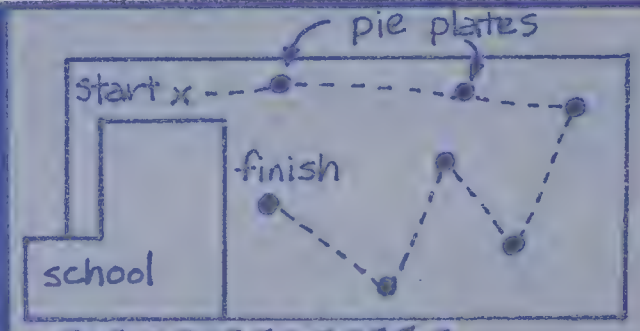
START: ONE LINE

- **A PATHWAY** is a moving point or a line. Draw a line that represents the following pathways . . .
  - a bouncing ball
  - the fire route from the classroom to outside
  - a kite or paper airplane

1A

- School-yard orienteering is a good follow-up to **PATHWAYS**. Follow the route and record the symbols hidden under each pie plate.

1B



EXTENSIONS:

- choose your own pathway.
- move to a ravine.

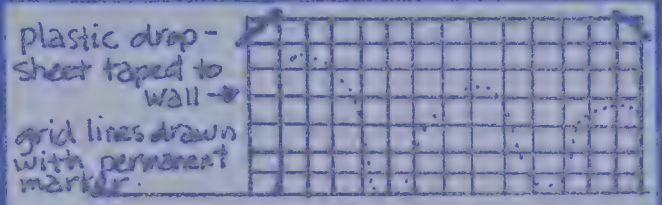
1C

MOVE TO: TWO LINES

- To find out how high a ball bounced as it travelled across the floor . . . you will need a grid.

YOU WILL NEED: plastic drop-sheet, permanent markers, tape, a piece of styrofoam, a volleyball, a piece of Plasticene, a softball.

2A



Working in small groups . . .

- Drop a softball . . . graph each bounce.
- Drop a ball of Plasticene . . . graph.
- Drop a volleyball . . . graph.

2B

- On the floor next to the grid, put a 2 cm-deep sheet of styrofoam.
- Working in small groups . . .
  - Guess the number and height of bounces for each ball.
  - Drop each ball . . . graph.
  - Evaluate how these data differ from previous exercise. Why?

2C

NOW YOU CAN . . .

- Take a plastic see-through drop-sheet large enough to cover the top of your desk (each student).
- Tape it to the desk.
- Mark it off in squares of 5 cm x 5 cm.

3A

- Place a ruler on the grid on the desk (one student).
- Have the student tell the rest of the group where to place their rulers.

OBJECT: to have all rulers placed on the same spot on the desk.

RULE: One-way communication. No questions.

3B

- This exercise calls for invented labels for lines and/or spaces.
- Allow several students to try it.
- Discuss whether the accuracy of the group improves as more students try it? Why?
- This activity introduces the concept of co-ordinates informally.

3C

AFTER . . .

- Play "Desk-Top Battleship" (in small groups) . . .
  - Mix the membership of each group.
  - Invent new games with your group. What did you learn?
- Teach the class how to play your game.

3D

GRAPHING and GRIDDING

* This is a good example of 3-D simulation.

INDOOR MINING...

- This activity can assist the students in understanding how a mining company works.
- It can be used as a group problem-solving exercise.

1A

You will need:

- a sandbox (borrow one? make one? buy one?)
- string and tape
- magnets and a compass
- Plasticene (2 or 3 colours)

1B

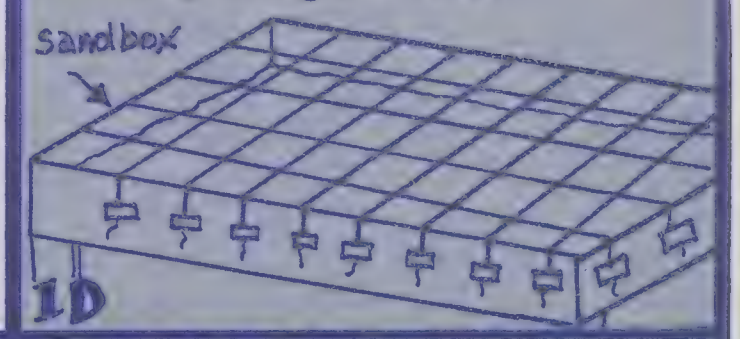
PREPARATION...

A. Divide the class into equal groups.

- Each group becomes a company with a set amount of money to spend ($150 000).
- The money is to be spent on exploration and drilling.

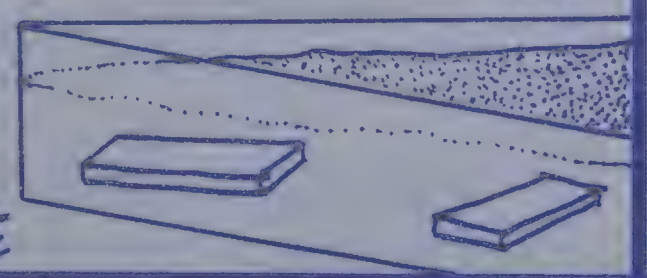
1C

B. Make a 10 cm x 10 cm grid using string and tape.



1D

C. Bury 4 bar magnets in different spots in the sand-box.



1E

PROCEDURE...

Step I The Search...

Step II The Test Drill...

Step III The Evaluation...

1F

THE SEARCH...

Bar magnets have been buried in the sand at 4 sites.

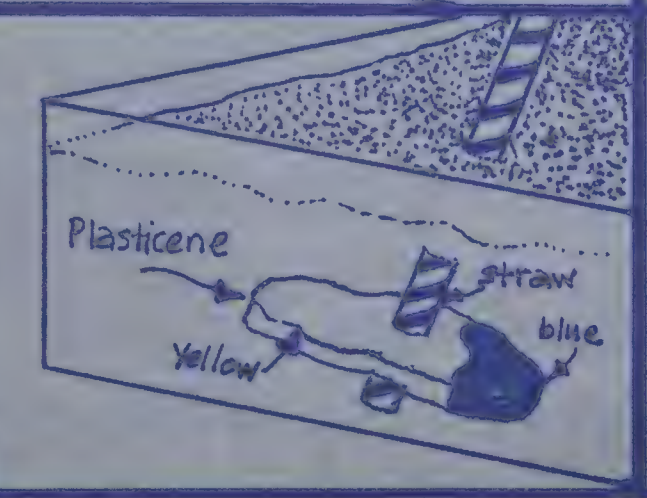
- Use a compass to represent a plane equipped with exploration equipment. Locate the bar magnets.
- The cost of a flight from one line to the next in any direction is $2000. Each group (company) decides on its own exploration strategy. The goal is to find a place to test drill - **CHEAPLY**.

1G

THE TEST DRILL...

- Change the bar magnets for pieces of Plasticene. Different colours represent different metals.
- Push a fat plastic straw (the drill) into the sand. The cost of drilling is $2000/mm.
- Each group (company) decides on its own drilling strategy. The goal is to find a deposit of gold or silver.

1H



1I

THE EVALUATION...

- Which company found a successful site?
- Who spent the least?
- How would you improve your chances of finding a site?

EXTEND TO ARCHAEOLOGY

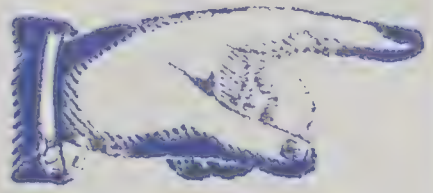
1J ...inside and outside the classroom.

The whole concept of graphing and gridding needs to be reinforced through many varied activities... not just paper/pencil exercises, but real manipulation!

VIEWING and ANALYSING

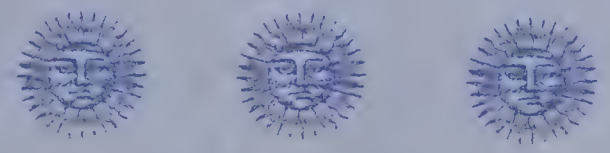
after VIEWING

- a video
- a TV show (programs or commercials)
- a filmstrip
- a set of slides
- a film



ANALYSE through...

- discussing
- debating
- dramatizing
- painting
- listening to the soundtrack (and creating your own soundscape to go with the film)
- creating the storyboard of the film
- writing personal thoughts or feelings and then creating a sequel... a prologue ... an epilogue
- writing a critique
- doing further research on the same topic



POSSIBLE

things to analyse...

- content
- story line
- character(s)
- setting
- techniques
- mood
- values
- humour
- genre
- stereotyping
- pace
- filmmaker
- music

VIEWING and ANALYSING

USING THE FILMSTRIP . . .

. . . This directed viewing strategy may be repeated using films, videos, or slides.

* This technique helps develop decoding skills.

a

- Project the filmstrip from beginning to end . . . very quickly. No one talks yet.
- Brainstorm a list of what everyone thinks the filmstrip was about. Remember . . . there are no wrong answers . . . you are only collecting impressions. There is no discussion yet.

b

- Project the filmstrip again . . . but this time, change the order (e.g., frame #5, to frame #3, to frame #7).
- Vary the time spent on each frame.
- Discuss . . . Do we still feel exactly the same about what the filmstrip is saying? Revise, delete, and add to the previous list.

c

- Let's check! View the filmstrip slowly, in sequence (if words appear, leave it turned on long enough for everyone to get the message and see the connections between the words and the image).
- Analyse . . . What did the author/photographer try to do? Did he/she accomplish it? what could be changed?

VIEWING and ANALYSING

VIEW...film...filmstrips...slides
IN DIFFERENT SETTINGS!
ON DIFFERENT SURFACES!

- **ON** a large wall
- **IN** a box
- **ON** a T-shirt

- **ON** a white handkerchief
- **ON** a parachute
- **ON** a twirling umbrella
- **FROM** behind a large white cotton sheet (rear-view projection)

What happens when you change the surface or the size of the projection?

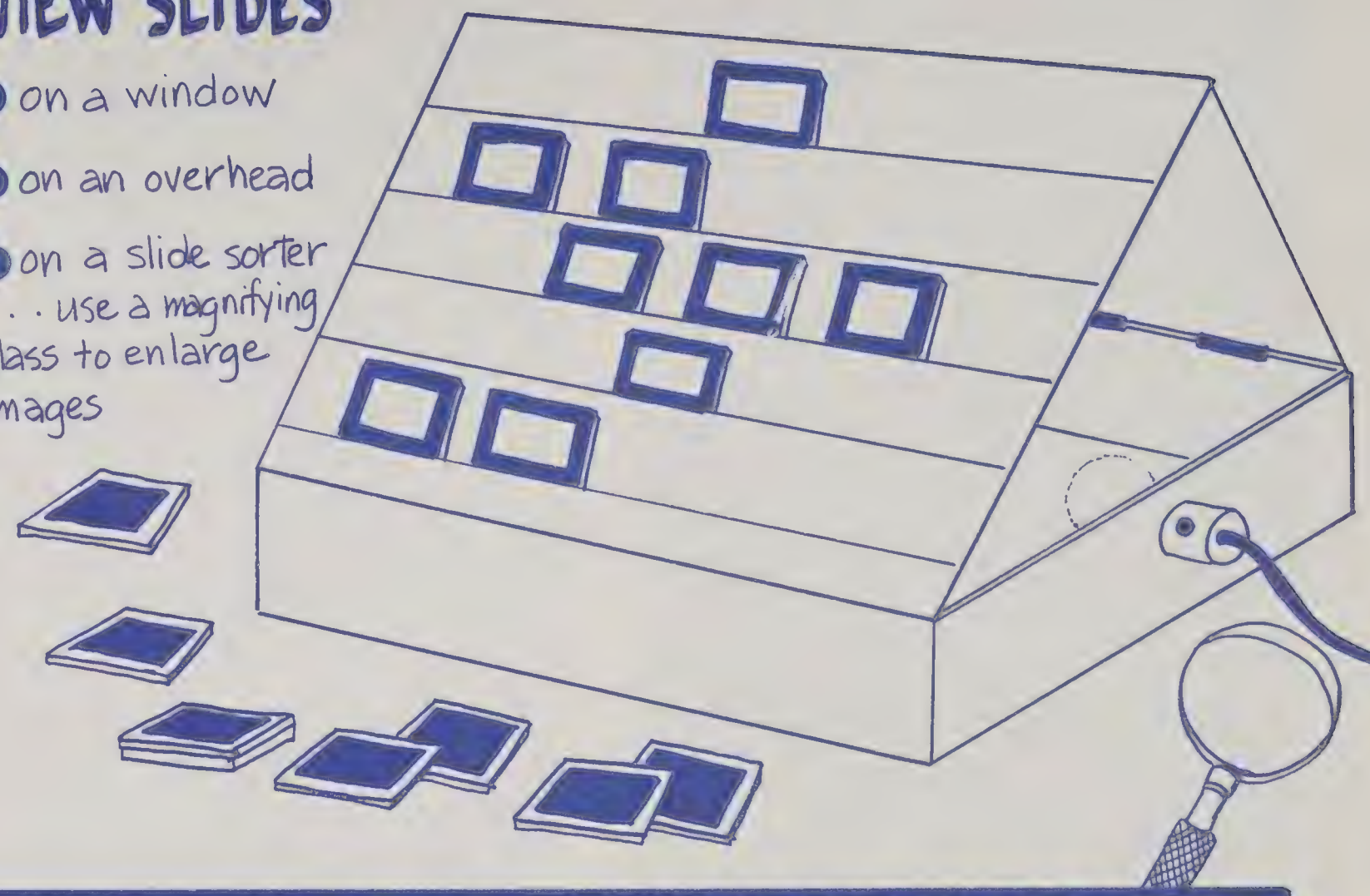
THINK about... mood, movement, distortion, perspective...

How could you <u>use</u> this information?

This change from simply projecting and viewing on a screen opens new avenues of continuity...

VIEW SLIDES

- on a window
- on an overhead
- on a slide sorter ... use a magnifying glass to enlarge images

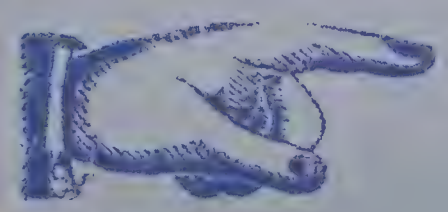


<u>Analyse</u> the slides to decide <u>in what sequence</u> they should go to best make a statement or tell your story.

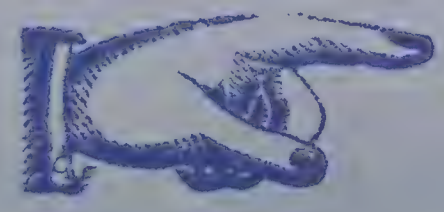
OBSERVING and INTERPRETING

The following sequence of student activity cards provides new insights into familiar things...

a) Go to places with which you are familiar (stairwells, the gym, hallways, the school courtyard). **FOCUS** and... make note of... **SHAPES**? ...**PATTERNS**?... **LINES**? ...**TEXTURES**?... **COLOURS**?... **THEN** discuss the variety of shapes, patterns...



b) Move outside and stand in a busy place. Carefully describe every person you see. Then... compare notes with the rest of the group. Are they the same? Why? Why not? What are the implications for the police at the scene of an accident? Could you videotape the scene for a later discussion?



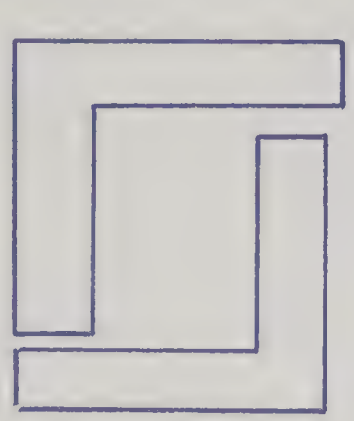
c) Outside... observe the clouds. Look for colour, shape, movement, patterns, textures. Write about, draw, discuss, and/or photograph what you see. Then... bring all your information back to the classroom and... (i) try to find scientific diagrams or explanations for what you saw; (ii) find magazine pictures similar to what you saw and create a collage; (iii) experiment with watercolours until you get the tones, patterns, and textures that you saw. Repeat this exercise by observing... **DOORS**... **FENCES**... **WALLS**...

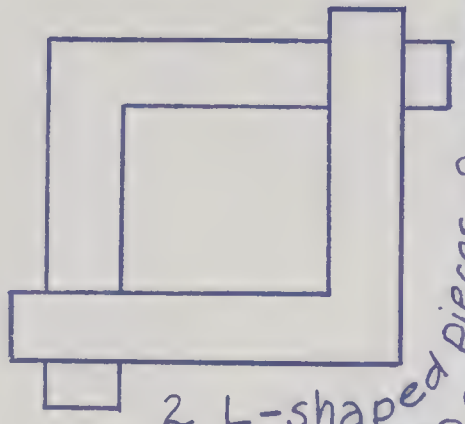
When students are observing... they are collecting impressions. There is no room for analysis or judgment while observing... that comes only after the collection of all data... TRUE observations are impartial and impersonal.

OBSERVING and INTERPRETING

THREE methods that will help your students to **FOCUS** on one area of interest...

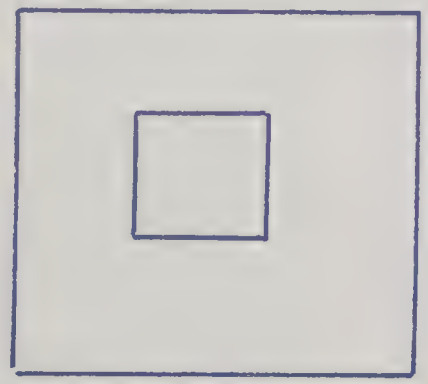
1.

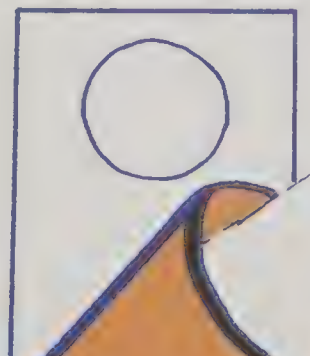




2 L-shaped pieces of cardboard overlapped to create a framing device.

2.

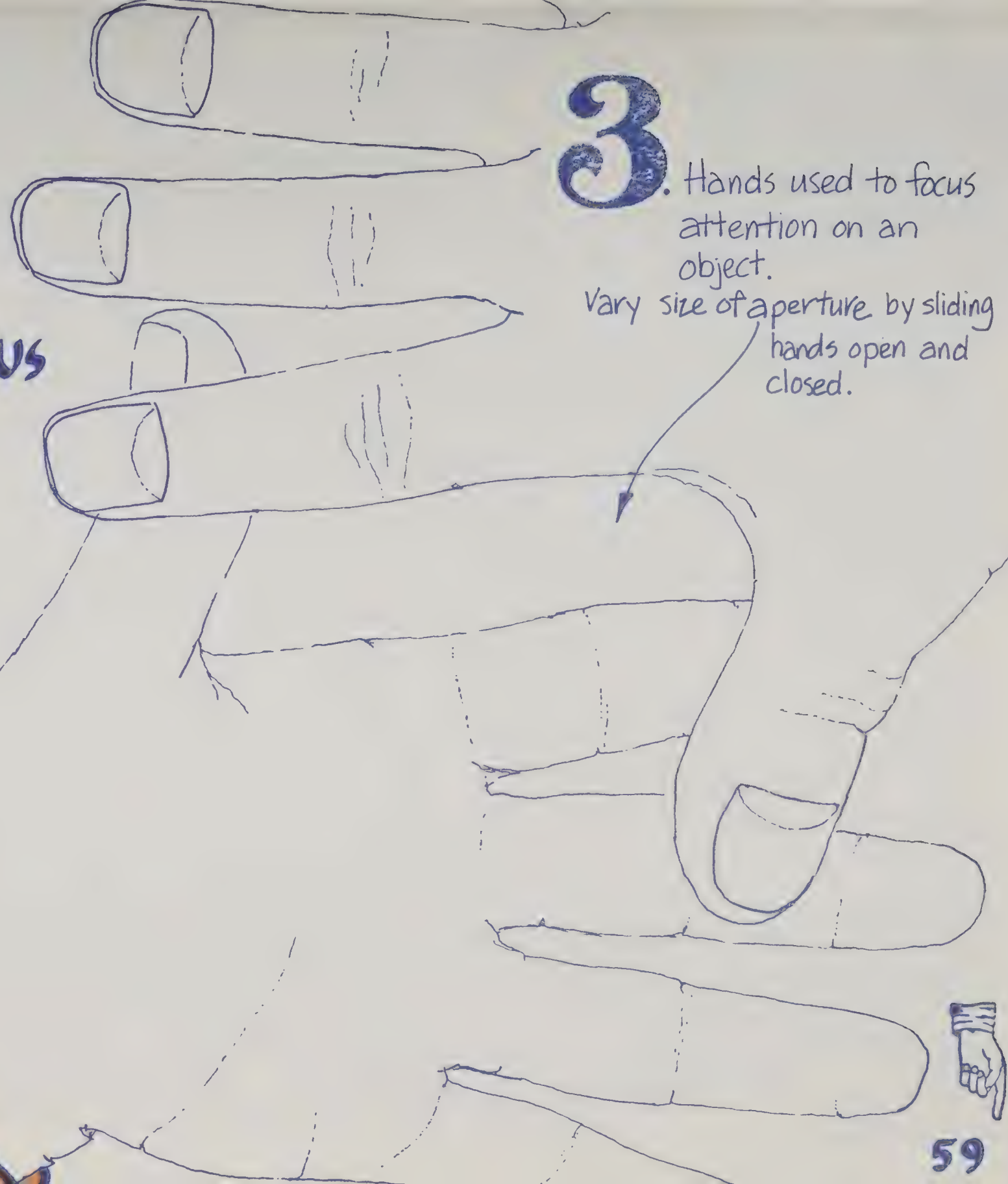




Openings (square, rectangular, circular) cut into pieces of cardboard to create a viewfinder.

3. Hands used to focus attention on an object.

Vary size of aperture by sliding hands open and closed.



OBSERVING and INTERPRETING

NOW... Go to places with which you are not familiar (a quarry, a woodlot, a cemetery) with a teacher, parent, etc. Use the viewfinder or a pair of binoculars to observe your surroundings. **FOCUS** on one area and collect <u>all</u> the details of the area.

- Compare your findings... Do it with words.
- Categorize what you saw (straight, bent, moving, green) in your own words.
- In the classroom... find other images from magazines that fit these categories and/or make a diorama of your area of focus.

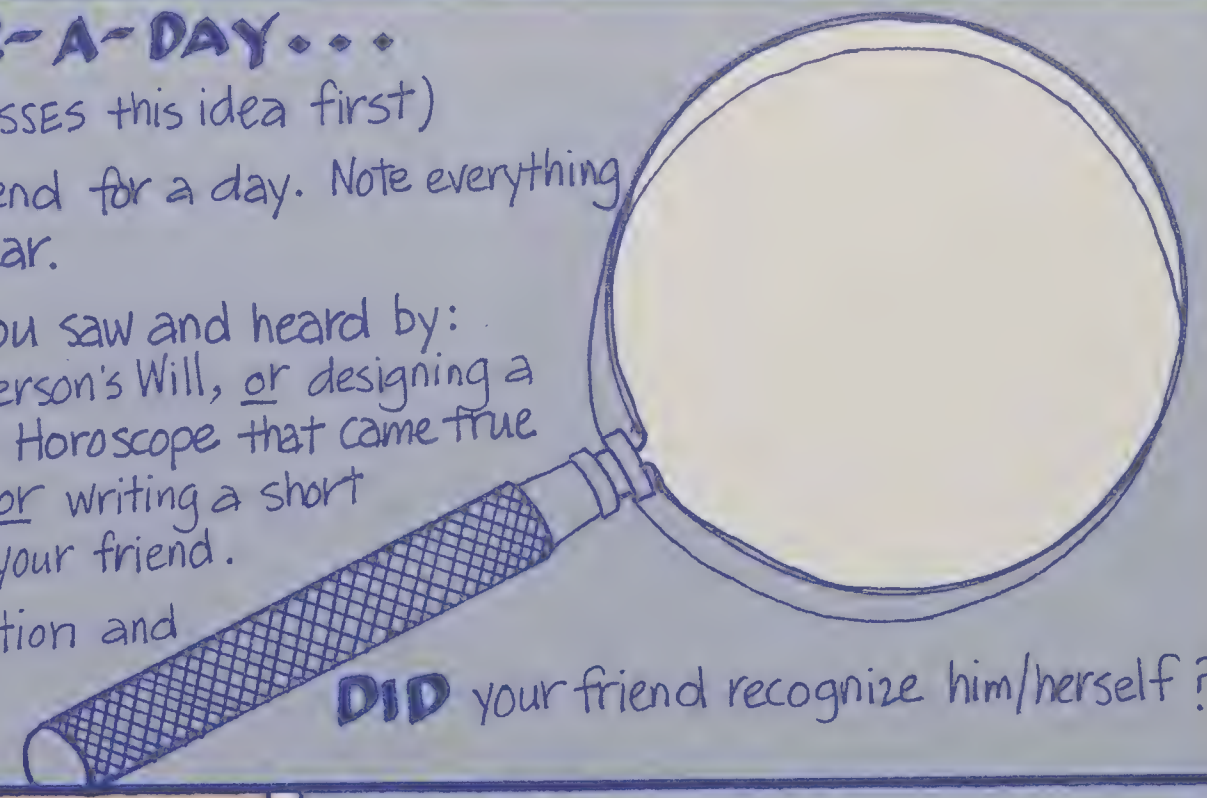
DETECTIVE-FOR-A-DAY...

(the whole class discusses this idea first)

<u>Secretly</u> observe a friend for a day. Note everything you see and hear.

<u>Next</u> illustrate what you saw and heard by:
... writing that person's Will, <u>or</u> designing a card, <u>or</u> writing a Horoscope that came true (you observed it!), <u>or</u> writing a short biography about your friend.

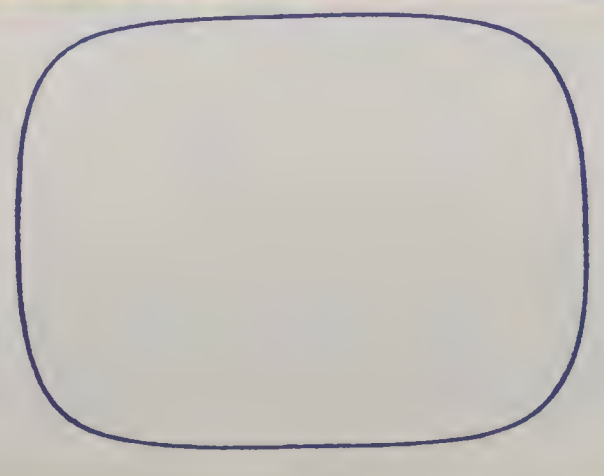
<u>Then</u> post the illustration and observe!!



DID your friend recognize him/herself?

Discuss <u>non-verbal communication</u> with the class. Then have the groups try the following ... Through observing film, TV, magazines, newspapers, books, posters, and real life ... get to understand **BODY LANGUAGE**. Observe people. Interpret what their bodies are saying. Make up a play using **BODY LANGUAGE**.

OBSERVE a machine at work.
INTERPRET what you saw in a **NON-VERBAL STORYBOARD**.



NOW... can you dramatize the movement of the machine?

INTERVIEWING

BEFORE students go out to interview anyone, there are a few things they should do in the classroom...

1. Discuss or view professional interviewing to highlight models... TV, newspapers, radio, magazines, etc. What's good? What's not so good?

2. Interview each other in the form of a "getting to know you better" game, trying to remember questions that were asked, making a note of them, and discussing which ones elicited the most interesting responses. Why? Write up a report about another person and let everyone guess who it is.

3. In groups of three... rotate the roles of interviewer, interviewee, and observer. The interviewer may need a bit of direction as to the goal of the interview. The observer should be given a sheet of paper on which to collect observations about the interviewer.

4. Give them some hints about good techniques if they still haven't figured them out...

- Did you make the interviewee feel comfortable? How?
- Did you state the purpose of the interview?
- Do you want one-word answers or longer answers (stories, feelings...)? How would you get either one?

5. Have them plan their interviews before they go out to interview someone. Remind them:

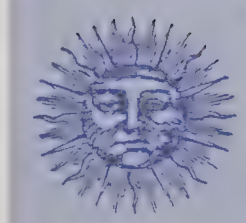
Be sure that you are not influencing the subject by the kind of questions you ask!

INTERVIEWING

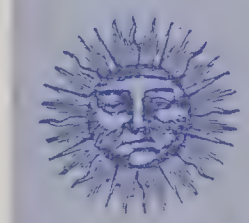
Interviews can be used to gather information for many different purposes . . . for a case study, a human-interest story;

OR

as a technique for reporting to the class (e.g., in a TV talk-show format, as a means of introducing us to the main character of a novel . . . or the author . . . or someone else being studied).



Make new people feel welcome to the class/school by interviewing and then introducing them through your report.



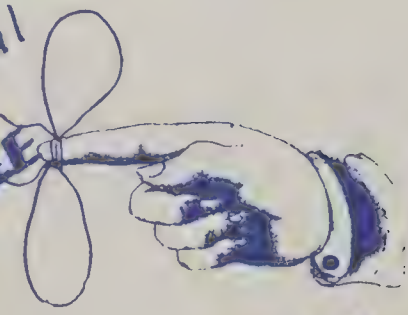
Interview older members of the community to learn of changes that have taken place over the years. Invite them in!!

NOW . . . how are you going to record the responses to your interview? Are you going to **WRITE** them down? **TAPE RECORD** them? Would taking photographs or videotaping help in your summary? Or your report?

After the interview small groups discuss problems and ask for solutions. Was the focus on the person and the surroundings or was it on the person's ideas?

Once they ask more than one person the same question . . . they are doing a **SURVEY.**

Remember . . . this is a wonderful technique through which children can learn that **PEOPLE** are resources!

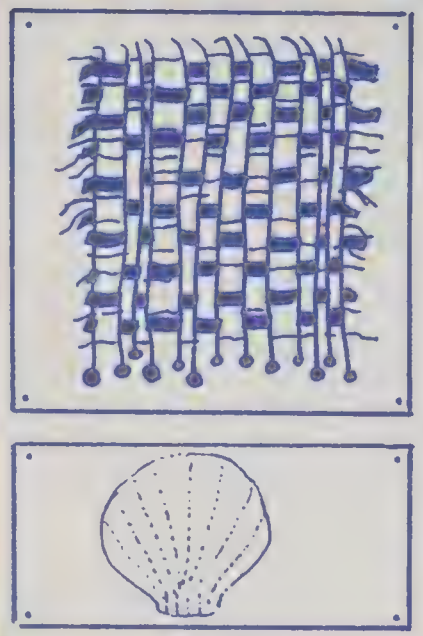


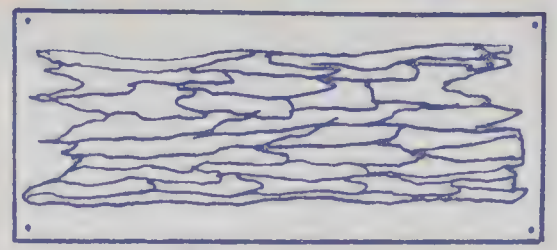
DEMONSTRATING

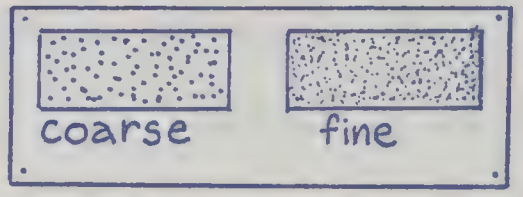
ILLUSTRATING

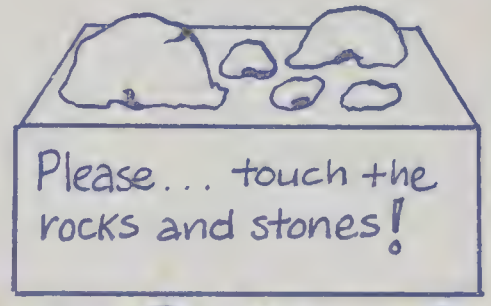
Gather numerous examples of high-quality novels and picture books. Give a few to each small group. Examine: **PRINT** . . . **STYLE** . . . **LAYOUT** . . . **BORDERS** . . . use of **ILLUSTRATIONS** . . . **PHOTOGRAPHS** . . . **PAINTINGS** . . . **SPACE** . . . **BINDING** . . . Each group reports/shows its findings using an opaque projector. **THEN** . . . each group chooses either a poem or a piece of a story that is rich in imagery and uses the techniques observed. **OR** . . . each group illustrates the same piece and the class compares similarities and differences. **OR** . . . each group takes one verse from a song and illustrates it. The teacher puts the verses and illustrations together and pulls through the opaque projector for class viewing.

TEXTURE . . .







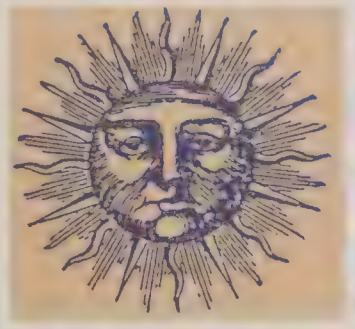


natural and manufactured

INNOVATING . . . Create a dynamic bulletin board or centre. Everyone comments on what makes it effective (e.g., its lettering, simplicity, 3-D quality, background, colour, etc.). Encourage groups to use these concepts to make their own displays. . . about music, art, environmental studies, the news . . .

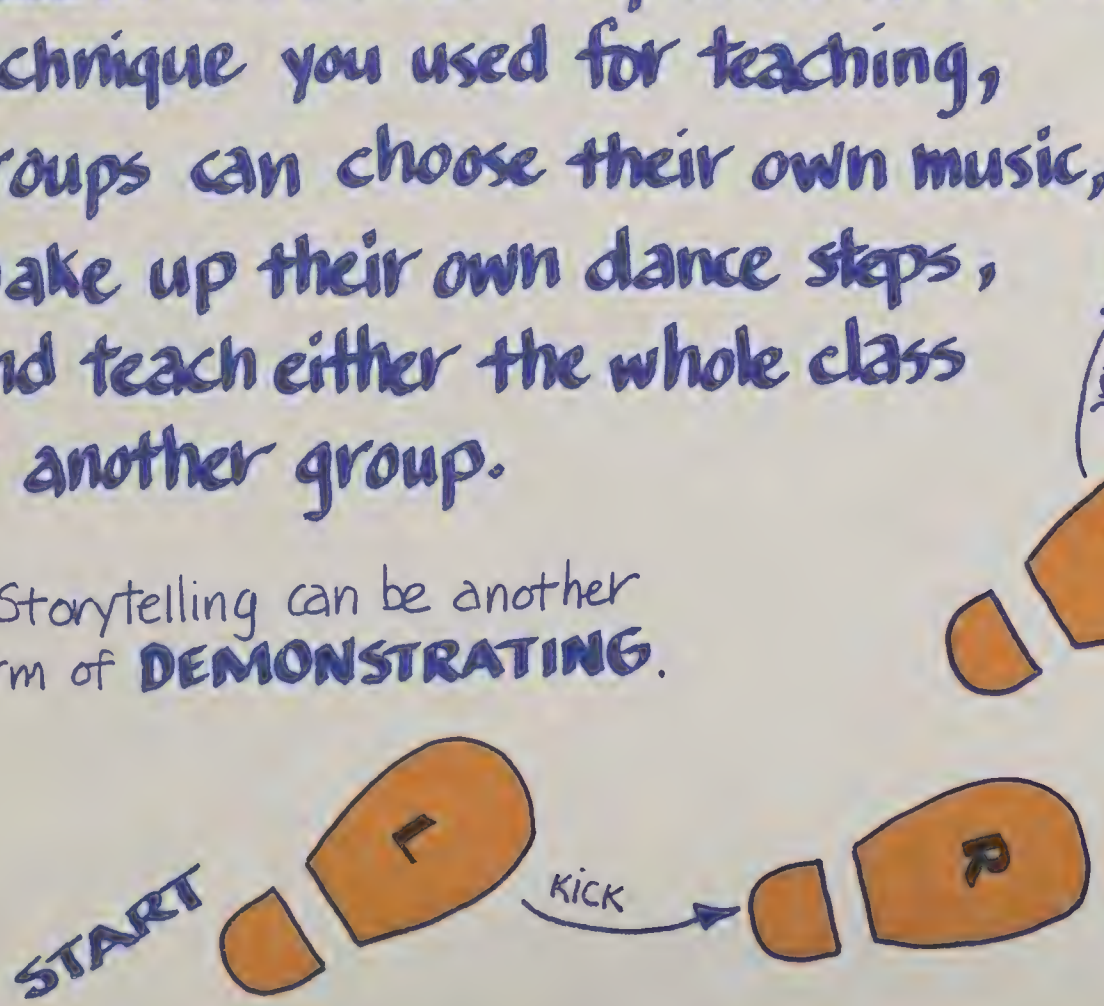
Children often don't understand it or believe it unless they **SEE** it! **Demonstrations** are originated by adults or peers!

DEMONSTRATING



DANCING . . . In the gym, demonstrate the sequence of the steps to a dance by first doing it for and then with the students . . . Once they understand the dance and technique you used for teaching, groups can choose their own music, make up their own dance steps, and teach either the whole class or another group.

* Storytelling can be another form of **DEMONSTRATING**.



DEMONSTRATING before the whole class may not be as effective as working with a small group of 2 or 3 students (e.g., showing the correct way to hold a paintbrush, writing the capital letter G, using a compass, pounding the air bubbles out of clay, sewing the cover of a handmade book).

DEMONSTRATING

CHORAL READING

on chart paper or the overhead projector, write a poem, song lyrics, a rhyme that contains dialogue ... something with rhythm and/or something that can be divided into two parts.

EXAMPLE: →

- The teacher demonstrates the two voices of the poem by reading it aloud.
- Everyone reads it together a few times.
- Working in pairs, students read the lines, becoming the Sorcerer one time, the visitor another... Working together ...add movement and sound... then use dialogue as part of dramatic play.

★ Choral reading is extremely important for a number of reasons... mainly because even poor readers are made to feel successful... and equal to the rest of the class... They feel they can read after a number of whole-class rehearsals with the words before they attempt to read on their own... It's a positive "self-fulfilling prophecy" at work.

Sorcerer, Sorcerer, what do you brew?
Sweet, sweet, honeyfield dew.
Sorcerer, Sorcerer, who is it for?
Boys, girls, a dozen or more.
Sorcerer, Sorcerer, give some to me!
Drink, drink, magic you'll see.
Sorcerer, Sorcerer, what will it do?
Wish, wish, it will come true.*

★ David Booth, Robert Barton, and Agnes Buckles, "Sorcerer, Sorcerer", in Brown Is the Back of a Toad (Toronto: Longman, 1974), p.12. Reprinted by permission of Academic Press Canada.

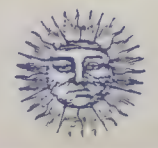
STORYMAKING

REAL experiences, **REAL** experiments, **REAL** trips,
REAL objects . . . release ideas for stories.

BEGIN WITH THE ORAL TRADITION

Tell a joke . . . talk about a trip . . . describe a movie or a book . . . discuss a problem . . . interview . . . react to a TV special. Do this . . . in a circle talk, in a puppet play, while reporting, in a skit.

- Self-generated stories lend importance to children's lives . . . and tap the store of images, emotions, and memories of each child.



GETTING A STORY STARTED

★ Note the importance of : **1**. having more than one draft; **2**. learning how to edit; **3**. talking about the story.

- **Decide the format . . .**

- ☐ a journal entry
- ☐ a long roll of white paper
- ☐ an overhead transparency
- ☐ a play
- ☐ a big book
- ☐ a storyboard
- ☐ a filmstrip
- ☐ a pop-up book
- ☐ a letter

* Flowcharting and Brainstorming are other interesting ways to get a story started . . .

A KEY FEATURE OF STORYMAKING

. . . is providing the students with models of excellence in any genre:

- fables
- myths
- legends
- science "fictions"
- fairy tales
- auto biographies
- biographies
- plays
- poems
- mysteries
- picture books

SEARCH FOR PATTERNS

in stories . . . in movies . . . in pamphlets . . . in cartoons . . . in the environment . . . in words . . . in advertisements . . . in magazines . . . in plays . . . and **USE** them for story making.

* The 9-year-old often has more difficulty than the 12-year-old in **FOCUSING**! Encourage greater detail or deeper meaning by chunking the details . . . Keep the storyline understandable, clear, and clean.

* **READ** good literature to your students every day!

EDITING

Think of **DRAFTS** before editing... then comes the final copy!

Correcting surface features such as spelling, grammar, or punctuation is the very last step in editing. **RESHAPING** the flow of ideas comes first in the editing process.

REMEMBER - the flow of ideas is **PARAMOUNT**.

WHAT can they edit?

stories
projects
films
scripts
constructions... plans
slide presentations
audio presentations

When a group comes together at the conclusion of a task... just before reporting to another group or the whole class... someone in the group should be "voted on" or appointed to be the **EDITOR**. Now is the time for corrections... before, it was just gathering that mattered!

9-year-olds may not be able to edit to the same degree as 12-year-olds. They may find it more difficult to step back from their work.

They could take their work to an **EDITING CENTRE** that contains numerous dictionaries, grammar and punctuation guides, etc.

EDITING

★ EDITING is an excellent tool to facilitate decision-making.

HOW do they learn to edit?

- by observing a model . . . their teacher!
  On an overhead they watch you go through the composing/editing process. Not a word is spoken. They see you scratch, correct, add things, change the sequence, go to a dictionary . . . see the struggle and satisfaction of working through a piece of writing.

Remember - it's the concept of reshaping a piece of writing that is critical . . . and the most difficult to master.

- by collecting pieces of writing from many different authors and comparing styles;
- by talking about a piece of writing, a film, etc., before editing to clarify thoughts and ideas.

★ **EDITING** can take place in all subject areas!

WHAT'S the use of editing in a group?

- There are more people to respond to an idea.
- The students experience a feeling of fellowship . . . and through this can trust that someone will listen to their ideas.
- Each member of the group may have a turn at discussing what to write or compose.
  Any member of the group may add ideas or ask questions . . . The aim is to facilitate each member's "piece" of work . . . Any problem becomes the group's problem . . . Everyone attempts to solve it . . . The individual receives many options from which to formulate a solution.

REPORTING

AFTER ...completing an assignment
...collecting research data
...taking a trip, reading a book, seeing a movie

the students may need to consolidate, clarify, and refine their new-found information... to facilitate understanding. This can be done in a report!

★ When ideas are going to be shared before an audience... they become clearer because they are discussed and/or argued about in the group before reporting.

POSSIBLE discussion points...

- What questions might the audience ask?
- What are our answers?
- Does everyone in our group have a job?
- Who is going to edit?
- How will we introduce our report?
- How will we conclude our report?
- Do we need another rehearsal?

★ Students could report to...another group...the whole class... another class.

REPORTING

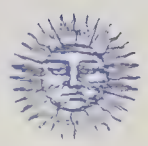
REPORTING-BACK IDEAS...

Each of these ideas must be thoroughly developed and explored with the whole class **BEFORE** the list is displayed in the classroom — preferably one idea at a time...

- Create a TV show.
- Make a puppet play.
- Videotape your group and/or your subject.
- Create a radio show.
- Make a giant filmstrip (on paper?... on plastic sheets?).
- Dramatize your report.
- Make up a game with or about your new information.
- Chart your findings... write or tape record an explanation.
- Make up a commercial.
- Make up a song...and sing it.
- Construct and hang a mobile to display your findings (use words and pictures).
- Advertise your findings on a poster, leaflet, etc.
- Prepare a panel discussion or debate.
- Show slides, filmstrips or part of a film.
- Ask the class questions (be sure that you have the answers).
- Create a **BIG BOOK** of your findings.
- Make a copy of your report for everyone.
- Demonstrate your findings.
- Use the overhead projector.
- Type your results.
- Graph your results.
- Use the telephone.
- Make up an experiment that shows your findings.
- Bring in a collection.
- **Make up your own idea for reporting back.**

THIS KEEPS EVERYONE ON TRACK.... **DESIGNATE** a Report-Back Session (1) daily... for a few minutes; (2) weekly... for as long as the group needs in order to report to the class.

TO THE TEACHER . . .



The following pages show you <u>one way</u> to use the teaching strategies outlined in the preceding **SMALL-GROUP** section and provide a personal planning page.

SMALL-GROUP ACTIVITIES in a context... SAMPLE Planning Sheet

Sample Theme: What's News in Our Community?

INTERVIEWING pp. 61-62

- List possible people to be interviewed: builders, storekeepers, the school trustee, senior citizens, police, etc.
- Role-play an interview in pairs . . . and in groups of three (interviewer/interviewee/observer).
- Discuss record-keeping devices.

INVESTIGATING pp. 35-36

- Categorize the results of the walk.
- Develop Howjects and Whojects around what was observed at a building site, the stores, a garage sale, the mall, etc.

CHARTING pp. 49-51

- Flowchart types of buildings, newspaper articles, etc.
- Chart sounds collected during the trip, and think of their sources, how made, etc.

CONSTRUCTING pp. 39-45

Group A	Make newspaper rod structures of
Group B	key buildings.
Group C	Use blocks to construct a model of Main St.
Group D	Use small boxes to create display stands for articles and pictures of community.

Other Small-Group Activities could include... **STORYMAKING, REPORTING, EDITING...**

PULLING IT TOGETHER! ... A SUMMARY PAGE

Sample Theme: What's News in Our Community?

★ Remember when we planned for the large group (see p.27)? →

- INVESTIGATING
- RESEARCHING
- CELEBRATING
- VIEWING AND ANALYSING

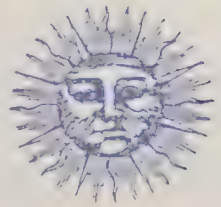
★ When we move into smaller groups, sometimes activities grow out of the large-group activities →

- INVESTIGATING
- CHARTING

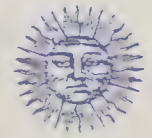
. . . but sometimes activities grow directly from the theme itself. →

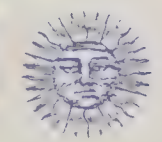
- CONSTRUCTING
- INTERVIEWING

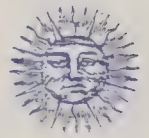
NOW . . . you do it ! Small-Group Activities in a Context . . . Personal Planning Sheet



Your Theme :







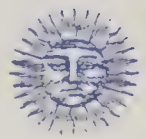
STOP! . . . before you go on . . .

ANALYSE your small-group activities.

FIRST . . . picture your classroom set-up.

SECOND . . . think about:

- areas that can be set aside for such purposes as: discussions, activity centres, storage, information centres;
- large blocks of time;
- how both you and the children are keeping track of activities.



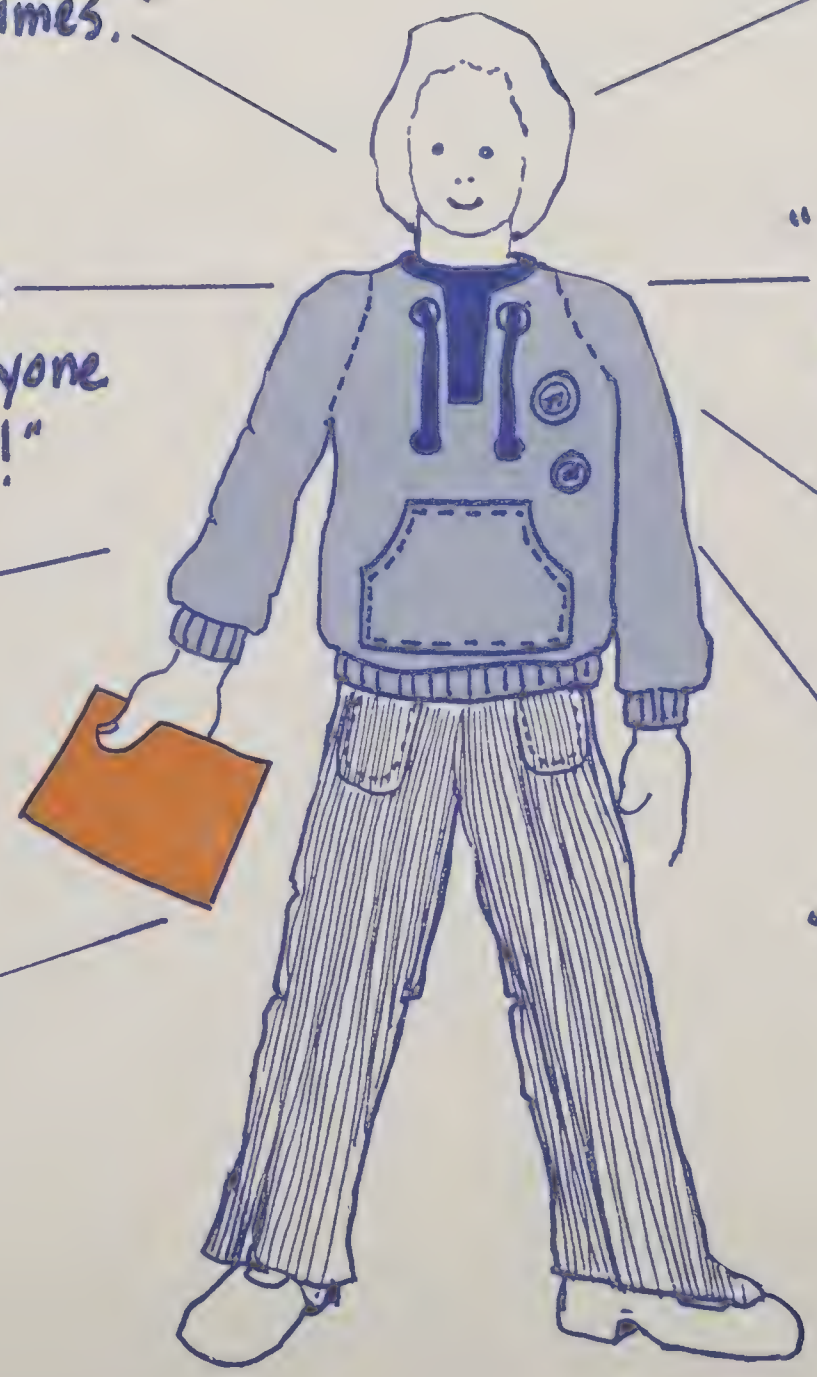
HOW can you extend these activities for individuals ?

"Art is easy... and I really learn a lot, but math I find hard at times."

"Mrs. Shanno is such a nice teacher. I wonder if she likes me?"

"I was the hit of the class with my new braces... everyone wanted to know about them!"

"I hope I can stay in at recess. Nobody wants to play with me."



"I hated my haircut because I thought everyone would make fun of me!"

"It's tough being a new kid at school... I hope they like me!"

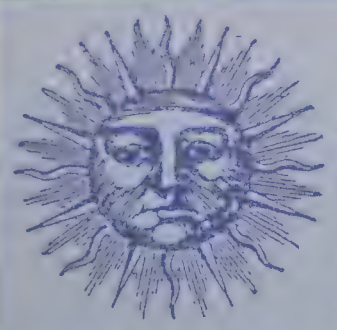
"I'm so short! Will I ever grow up?"

"How can I avoid John after school?"

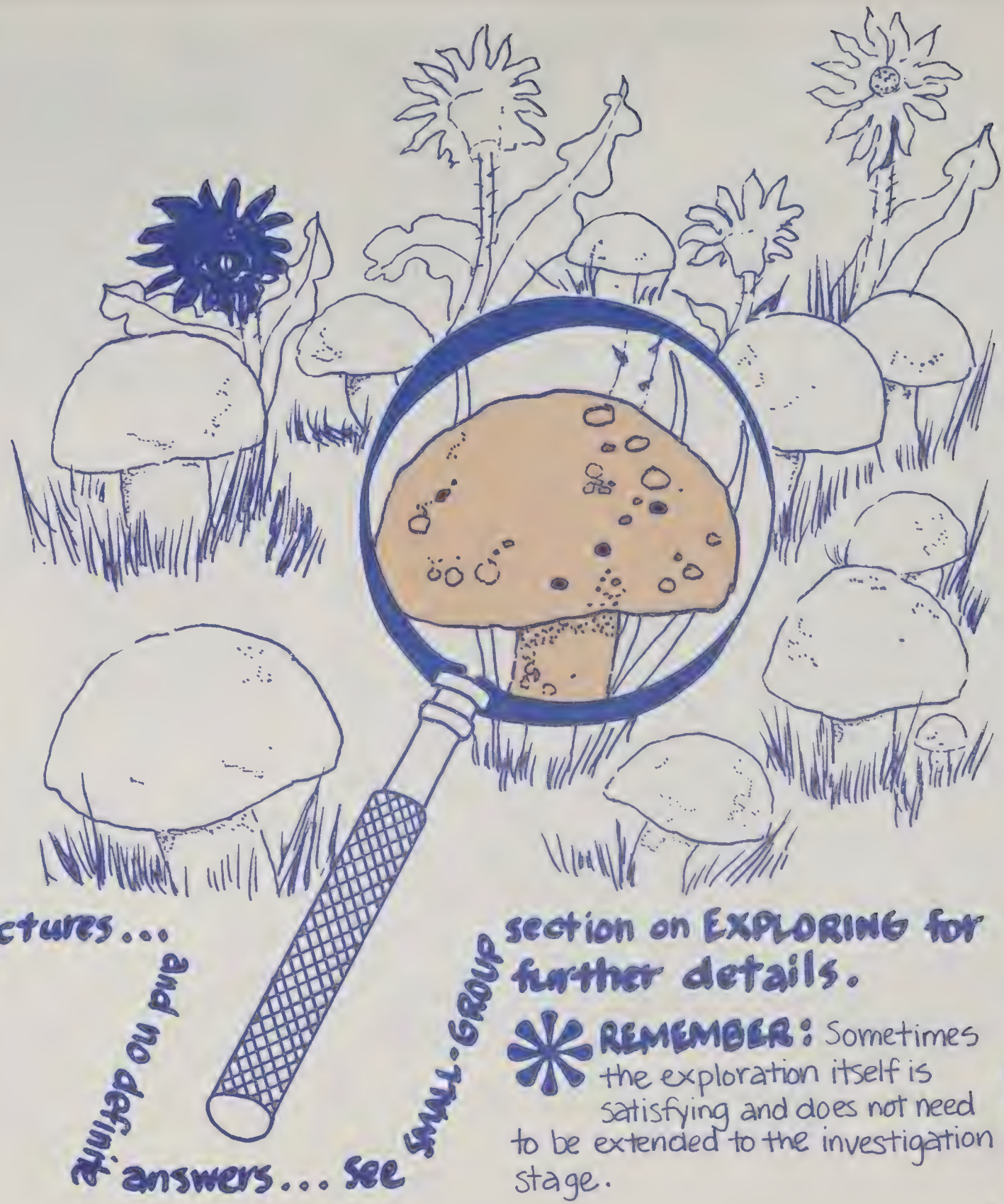
EXPLORING

This must be totally open-ended and free-flowing... with no imposed structures... and no definite answers... see SMALL-GROUP section on EXPLORING for further details.

When you're outside: place a 10 m to 15 m piece of string around an interesting area - or use a hoop. Explore this area by making a tape recording; by doing rubbings; by taking close-up photographs; by digging; by using a magnifying glass; by sketching what you see . . .



Use a tape recorder in a quiet, solitary spot. **EXPLORE** all the sounds that you can make with your voice. Listen to them. Collect other sounds. Collect sound-makers . . . What could you do with your findings?



✱ **REMEMBER:** Sometimes the exploration itself is satisfying and does not need to be extended to the investigation stage.

EXPLORING

Feel every bone in your hand. Explore the shape, the direction of movement, and how the bones are connected to each other. What interesting comparisons could be made? What could be done with the results? Could you draw an X-ray picture of your hand? Try taping down the digits, one at a time and in groups, to determine which one is most useful.

This is one of the few times that children respond intuitively!

"THE IMAGE BANK"

1. Collect several magazines.
2. Quickly... turn the pages and tear out pictures that make you **FEEL** something. Don't look for anything specific... just tear out pictures that make an impact on you.
3. Create a file or envelope in which to keep all your pictures.

Once you start to sort, classify, or name these images you have begun an...

INVESTIGATION.

What can you discover while exploring a computer?

What can you find out about colours by exploring with paint?

Start to keep a "**DOODLE**" book. Often these "jottings" will provide you with great ideas for further explorations.

INVESTIGATING

Now if there's a sense of purpose and structure . . . students can start finding out the answers. Here are some sample activities.

Collect dozens and dozens of different kinds of letters or types of script (cut them out of magazines and newspapers . . . or trace them from book covers, etc.) Save them!

NOW . . . how many different ways can you write your name? Can you put a title on a chart-paper story? Can you use the letters in other ways?

Look through books or magazines until something makes you ask yourself . . . "I wonder why . . . ?" Then . . . find out **WHY!**

How could you share your investigation?

Once you start to use these images you will be **DESIGNING and CREATING.**

DEVELOPING YOUR IMAGE BANK (see previous page on **EXPLORING**)

- Spread all your images on the floor around you.
- Take a really good look at them.
- Try to pile them into groups.
- Put a catchy title on each group.
- See if anyone else can guess what the groups are.
- Take all the titles off, spread them out again, and see if you can regroup and rename them.
- Take some away or add to your image bank whenever you want . . . or perhaps trade with someone.

INVESTIGATING

HOW THINGS WORK

1. Choose an object.

2. Predict how **YOU** think it works... and discuss your ideas with a friend.

3. Take it apart and draw what you see.

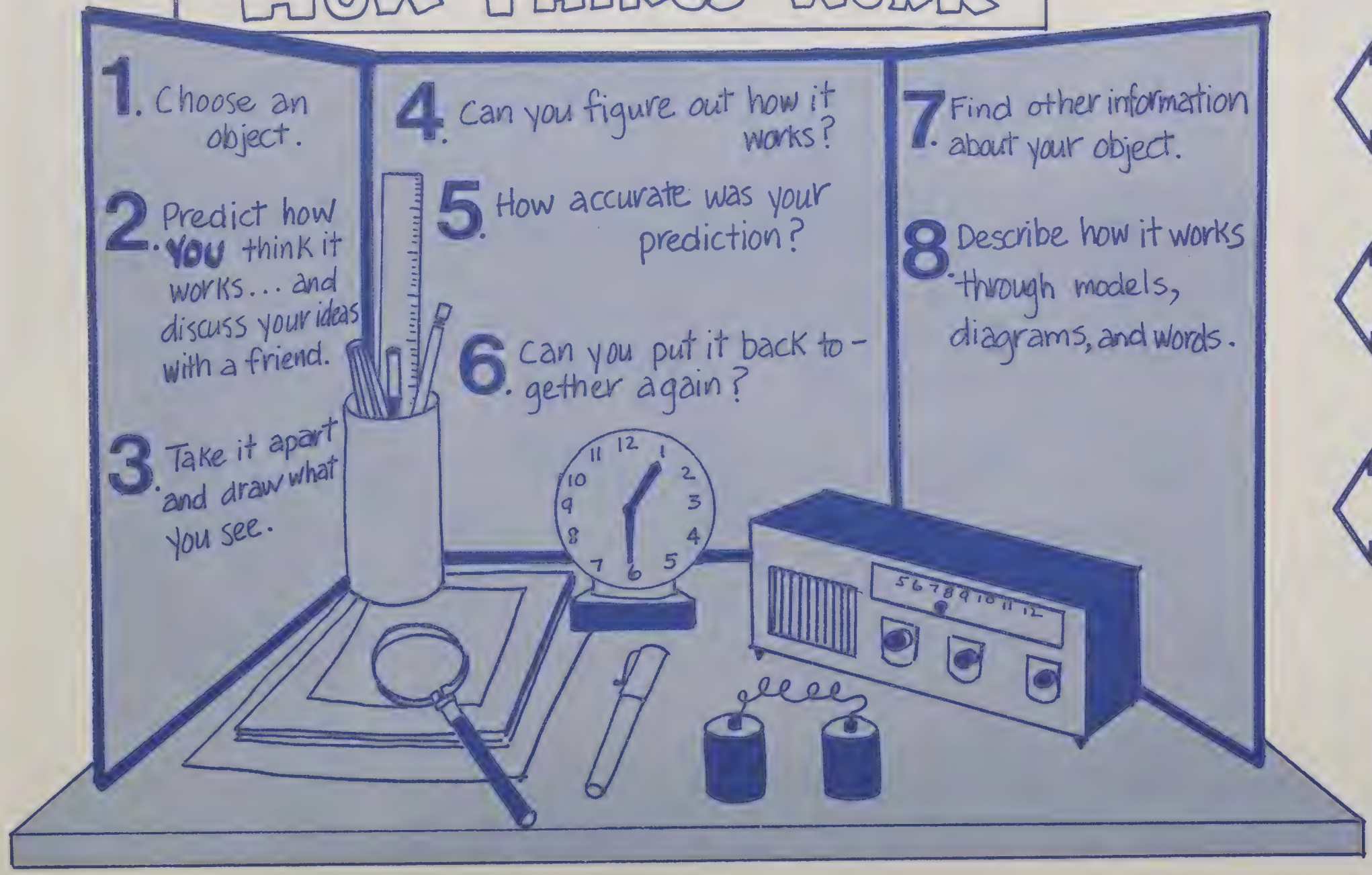
4. Can you figure out how it works?

5. How accurate was your prediction?

6. Can you put it back together again?

7. Find other information about your object.

8. Describe how it works through models, diagrams, and words.



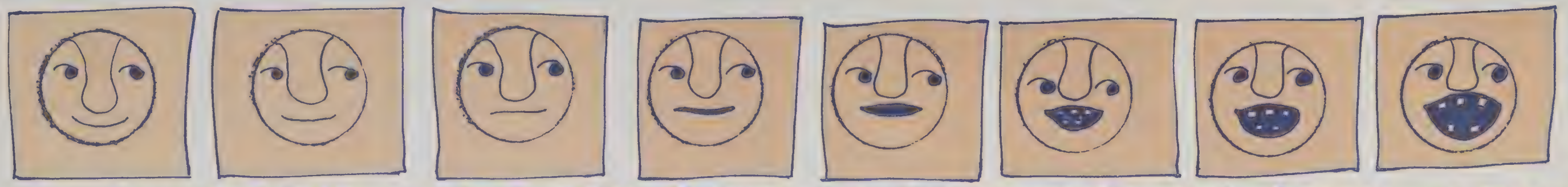
Have all materials "ready to go."

Make an "instant" **INVESTIGATION** centre ... Use heavy cardboard or cardboard boxes to create a workspace.

Continue to add objects to the table (teacher and/or students).

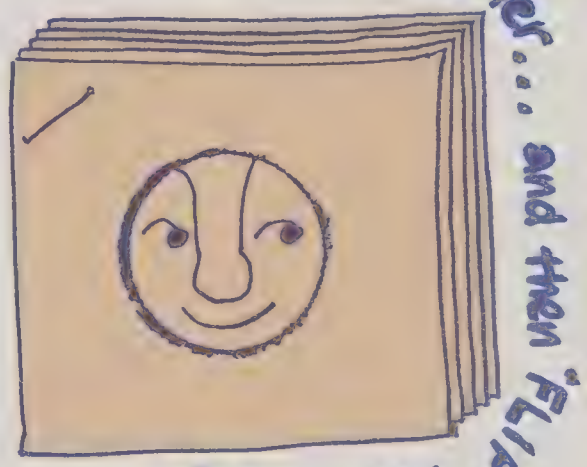
* Don't forget the "Guess it! Prove it!" technique!

DESIGNING and CREATING ... This can be the final stage in synthesizing former explorations and investigations!!



To make a FLIP BOOK create a series of simple drawings on separate sheets of paper... Let some kind of movement occur gradually.

... Staple one corner... and then "flip" your images!



AFTER ...

- listening to or reading many Haiku poems... **CREATE** your own in a poetry booklet that you keep for yourself. **DESIGN** a cover for your booklet and colour it with markers or watercolours.
- examining math problems you have solved... pick out the similar problem patterns and **DESIGN** your own problems! Can a friend solve your problems?
- exploring and investigating many different **SHAPES** in your classroom and outside the school... **DESIGN** a really interesting **GEOMETRY** lesson on "Shapes" for a young child... Get permission to try out your lesson and share your results.

DESIGNING and CREATING

AFTER...

- looking very carefully at a piece of movie film, **DESIGN** your own **FLIP BOOK** (that uses the same concept of illusion of movement) and **CREATE** it.
- carefully probing (and perhaps dissecting) a **POP-UP** book ... **DESIGN** and **CREATE** your own ... book?... card?... scene?
- gathering many different versions of the same recipe (e.g., a soup, a dessert, a casserole) **DESIGN** your own recipe and **CREATE** it.

  Yummmmmmmmmmy!
- looking at many pictures, drawings, and paintings of landscapes. **DESIGN** a plan to do your own... think about the materials you will need, the composition, colours, etc., you will use ... **CREATE** your landscape! Where could you display it?
- exploring the concept of balance and investigating how different objects or colours or photos may be balanced ... **DESIGN** a mobile using, e.g., fine wire, thread, glue ... **CREATE** it.

  Does your creation always look like your design? Why? Why not? Does your mobile have a theme? (e.g., "Growing Things", "Green", "Up and Down", "In My House").

CONSTRUCTING

CONSTRUCT a diorama of...

- a real classroom event
- a family scene
- a newspaper article
- a magazine cover
- a weather report
- a fantasy world
- the main scene in a novel or movie

and numerous other things.

Keep lists like these visible and encourage students to add to them.

HOW could you add words to your diorama? **THINK!**

HINTS... Set it on a computer and have the computer tell the story. Write the story on the box. Tape a pocket on the side that has cards in it. Tape record the story...

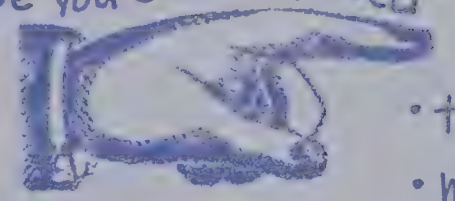
Opening cut in end of box to allow light to enter... could be covered with coloured cellophane.
GLUE
ONCE UPON A TIME TH
THE MYSTERIOUS BLOB
Story on cards.
Peep-hole.
Shoe-box

CONSTRUCTING

WHAT ELSE COULD YOU CONSTRUCT?

- puppets
- drama props
- kites
- models of - cars
  - computers
  - things that fly
- puzzles for young children
- bridges
- an aquarium

Have you ever explored CLAY?



- texture it
- make coils with it
- roll it
- shape it

1. Experiment... How many things can you do with clay? Make a little sketch accompanied by a short written (or tape-recorded) description and put it in your journal.

2. Add water to some clay to make it thin and runny. Drop it a bit at a time from your hand. Can you write your name with it? ... Build a tower? ... etc. Put your findings in your journal.

3. Gather objects to press into clay... what patterns can you create? Can you make up math problems? Can you hang it up? Can you colour it? Make the class some activity cards based on your discoveries.

RESEARCHING

BEFORE BEGINNING... search out everything you already know on your topic... Then begin the research.

- Organize yourself... check your needs (see **CHARTING**).
- Collect resources **PRIMARY** - interviews with people, field trips, experiments, etc.
  SECONDARY - books, films, articles, videos, etc.
- Keep track!... Make yourself a device for tracking (see **REPORTING**).

★ As the children mature, they can move beyond the question/answer style into stating hypotheses. They are more able to see cause/effect relationships.

★ Ask yourself... have you been involved with the process? When? How?

...This is one way to record and organize data as they are collected...what about... portfolios?... file folders?... computer printouts?.....

Design your own

COVER PAGE

Include:
Title
Name
Date

My Questions about (Name of Topic)

(1)
(2)
(3)
(4)
(5)

QUESTION (1)
My answer:

Proof:
Filmstrip Title
Book Title and page

Conclusion:
Question (2)
My answer:
Proof: Film Title
Conclusion

QUESTION (3)
My answer:

Proof:
Interviews
Mr. James said....
Shawna Kerr said...

Conclusion

QUESTION (4)
My answer:

Proof:
PHOTOS
Conclusion

QUESTION (5)
My answer:

Proof:
Newspaper articles
Conclusion

Possible extensions:

- Personal Tracking Device
- Possible Future Research Topics
- Plans for Reporting
- Bibliography
- Glossary

These are self-imposed questions about their chosen topic... to give focus and direction.

They use the exact words from the source.

This is a restatement of their own answers... modified by the proof that was collected.

Proof is collected from a variety of sources.

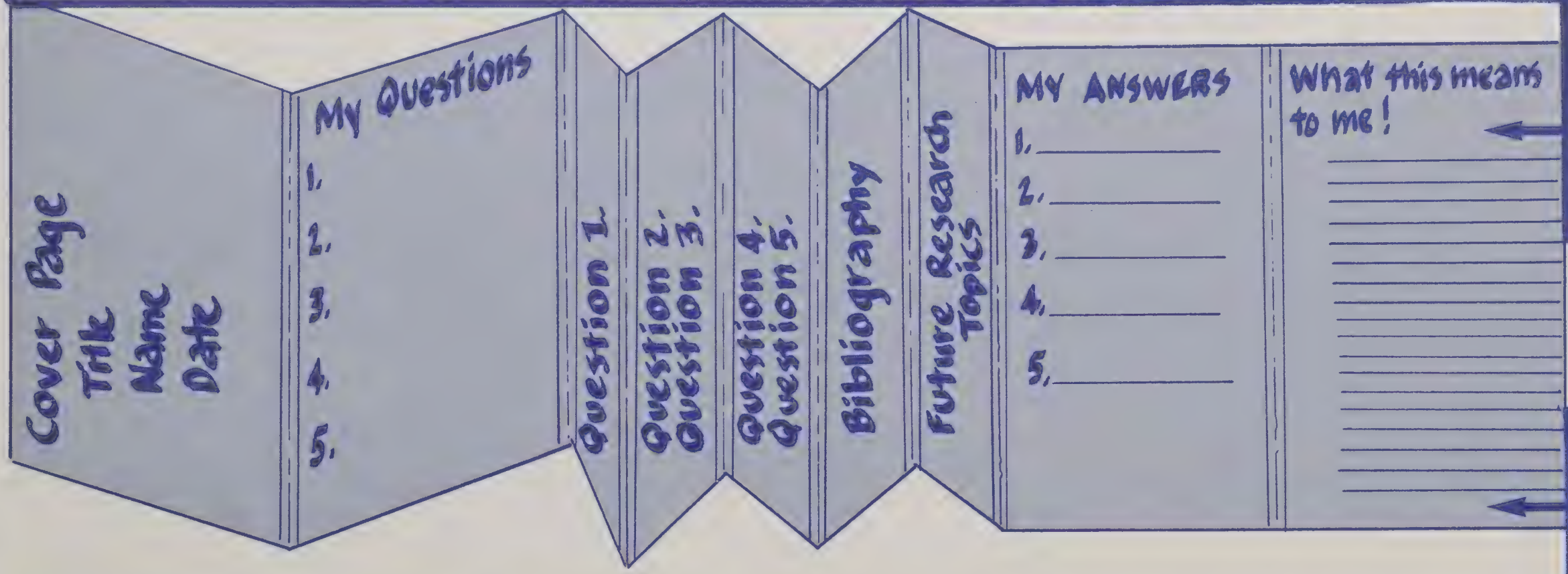
* See EXPLORING sections for ideas on finding good research topics.

RESEARCHING

It's the synthesis of the research process that is paramount.

- What have they learned?
- How have they learned?
- What does it mean to the child?

This page demonstrates the child's degree of understanding (or lack of it) **AND** the child's own conceptual framework.



This page, which is in story-like format, may be the starting point from which the child can **DESIGN** and **CREATE** -or- **REPORT**.

If two or more students research the same topic or theme
...they may wish to share their expertise with each other
...This could lead to a "group" report.

VIEWING and ANALYSING

PREVIEWING

1. Use old film stock, slides, or filmstrips and **BLEACH** the film... leaving clear celluloid.

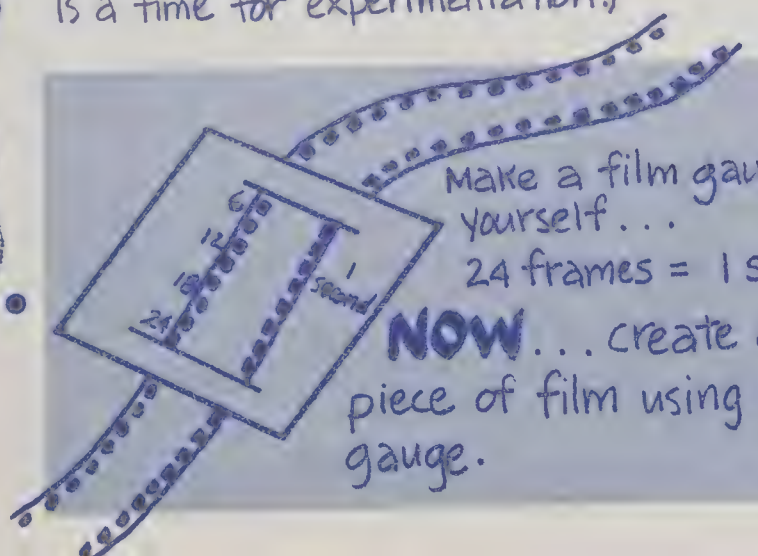
* Should be **carefully** supervised by the teacher.

HOW TO BLEACH FILM...

- wear gloves and goggles
- 5 parts water to 1 part bleach
- stir in film... watch what happens
- rinse in cold water... wipe dry
- use cotton swab dipped in bleach solution for slides

2. Use thin-tipped, fast-drying permanent markers. Draw on film.
(Teachers should give no directions. This is a time for experimentation.)

3.



Make a film gauge for yourself...
24 frames = 1 second
NOW... create another piece of film using this gauge.

VIEWING

→ Project this student-made film.

→ Project it forwards and backwards.
(Have students add music?... dialogue?)

ANALYSING

→ What did you see?
(They can never believe how fast it goes.)

→ What could you do to slow down the process? What do you need to know?

→ What's the difference between your 1st and 2nd attempts?

* The National Film Board film **BOOGIE DOODLE** is a good example of "write-on" filmmaking.

CHARTING

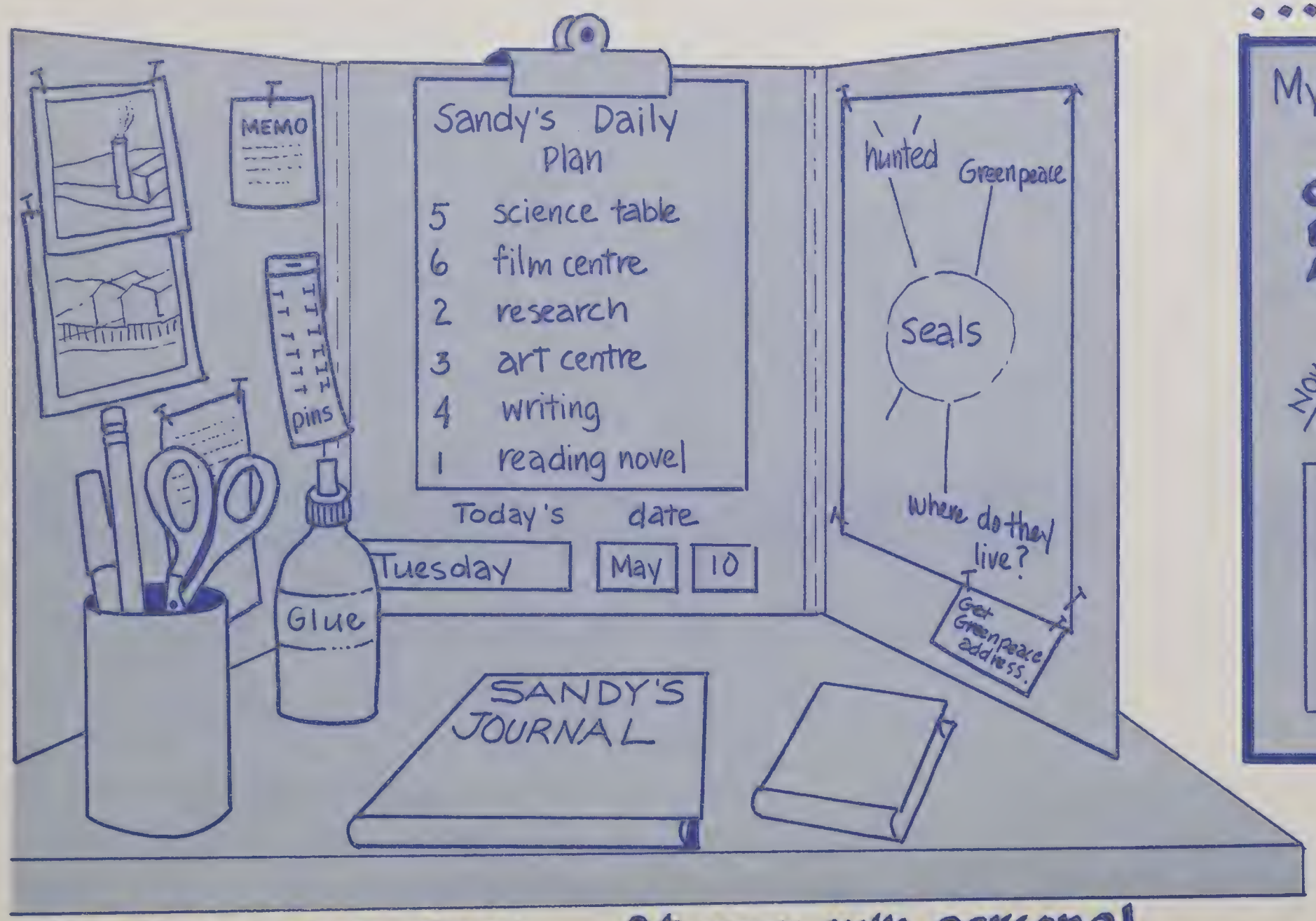
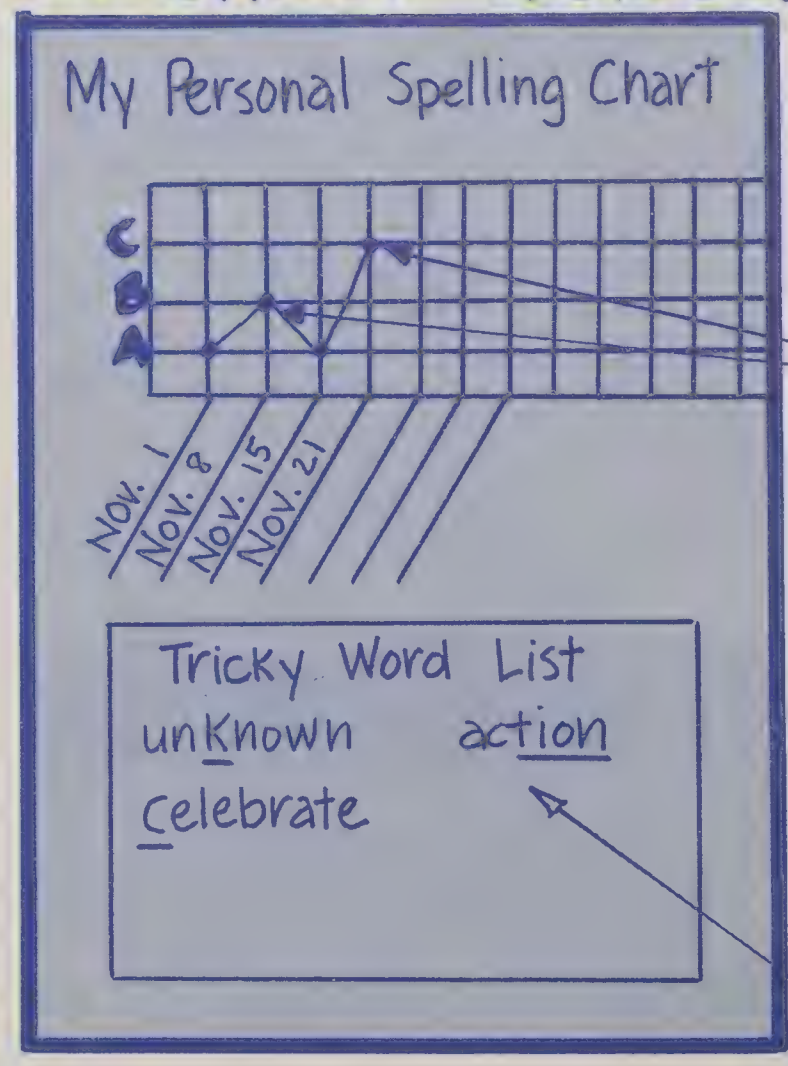


CHART YOUR DAY... at your own personal workspace ...

... CHART YOUR SPELLING...



Features

- Groups change weekly.
- This shows which group a student is in for the week.
- Students make their own charts.

Group Membership

- Gp A = 0 mistakes
  Gp B = 1 mistake
  Gp C > 1 mistake
- Underline where errors take place.

* * Please remember how embarrassing it is for everyone to see how badly someone spells, or how slowly they read, or . . .
* Don't make charts public . . . keep them private.

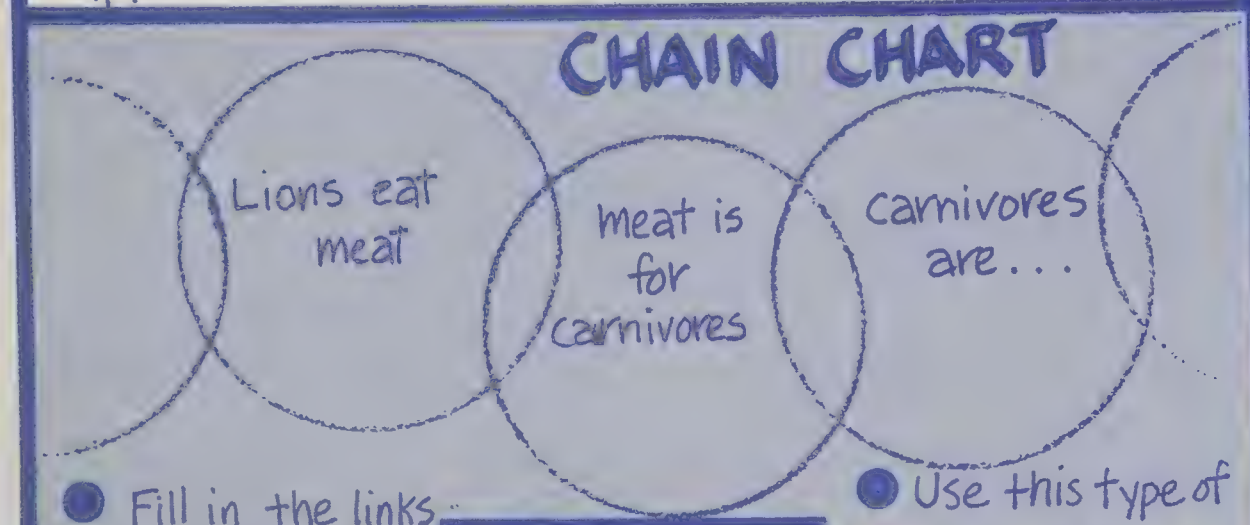
CHARTING

...Chart the skies.
...Chart the journey of an astronaut.
...Chart your growth over a period of one year.

CHART YOUR YEAR

One large calendar that shows the year at a glance should be a permanent fixture in the classroom. It can be referred to for special events, planning, recording, keeping track, and as a practical application of a chart.

CHAIN CHART



- Fill in the links to show how two things in your study are related.

The Relationship Between Lions and Cats

- Use this type of chart to show how one thing affects the other... in planning your day... in research... in mathematics...to explain the climax of a story.

*This can lead to a study of Venn Diagrams.

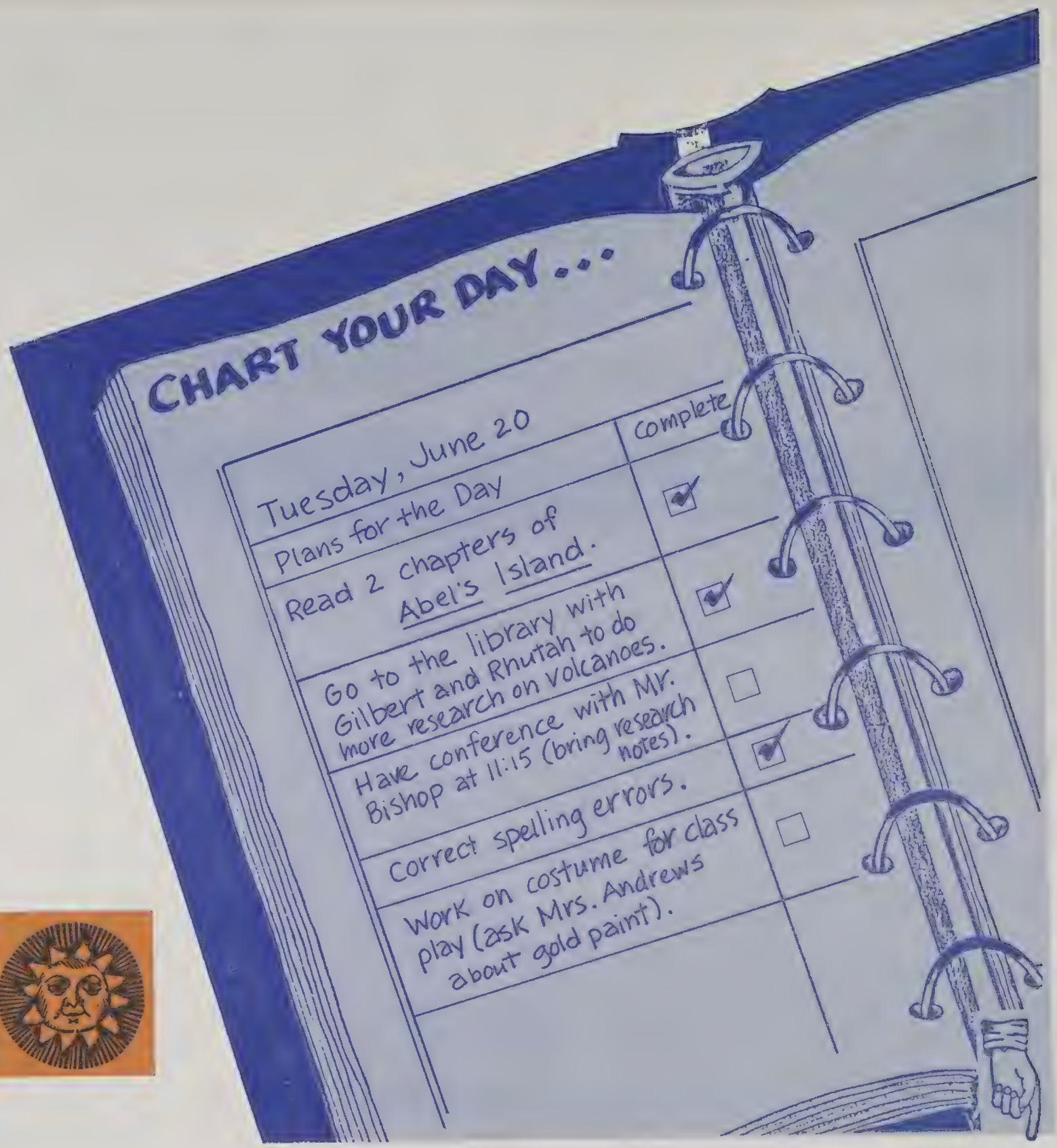
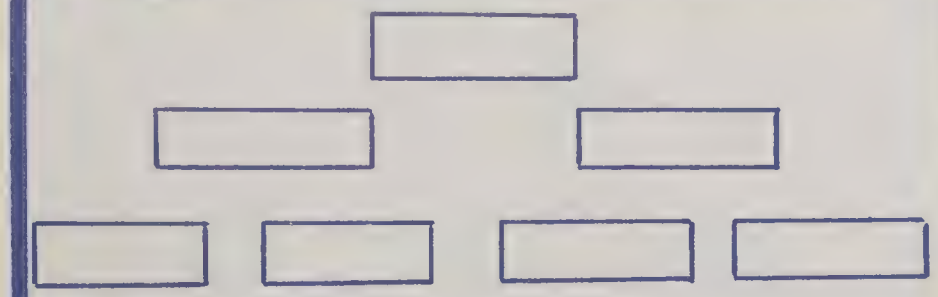


CHART YOUR DAY...
Tuesday, June 20
Complete
Plans for the Day
Read 2 chapters of Abel's Island.
Go to the library with Gilbert and Rhutah to do more research on volcanoes.
Have conference with Mr. Bishop at 11:15 (bring research notes).
Correct spelling errors.
Work on costume for class play (ask Mrs. Andrews about gold paint).

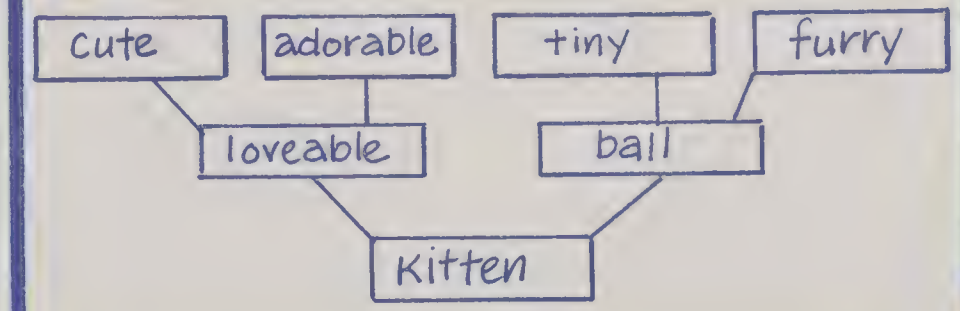
CHARTING

Besides flowcharting... another type of charting uses boxes ...These can actually be done on boxes using words and pictures.

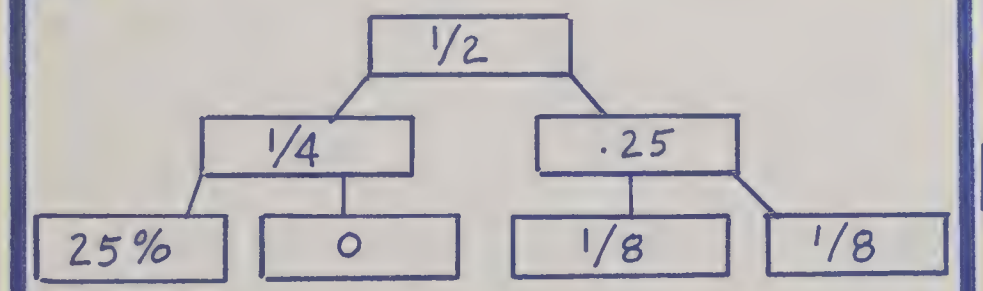
- Start with empty boxes, and have students complete as illustrated below.



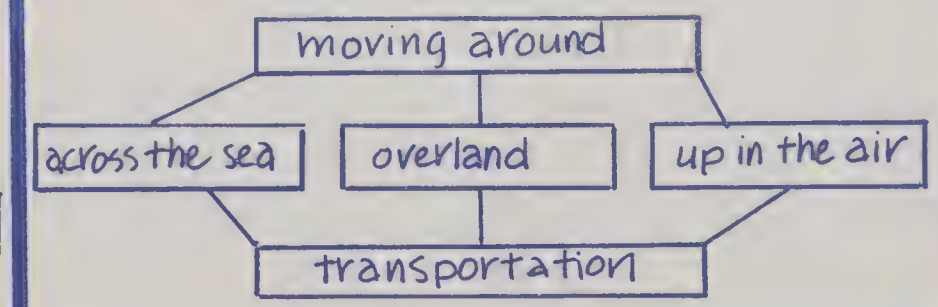
- Use it for convergent thinking...



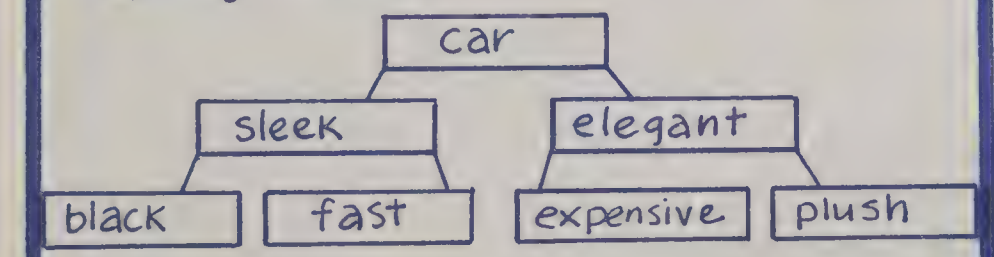
- Use this method for mathematics...



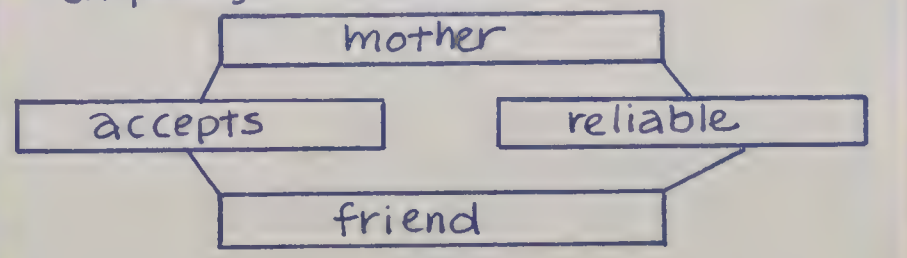
- Use it as a "think sheet" for stories, projects, scripts...

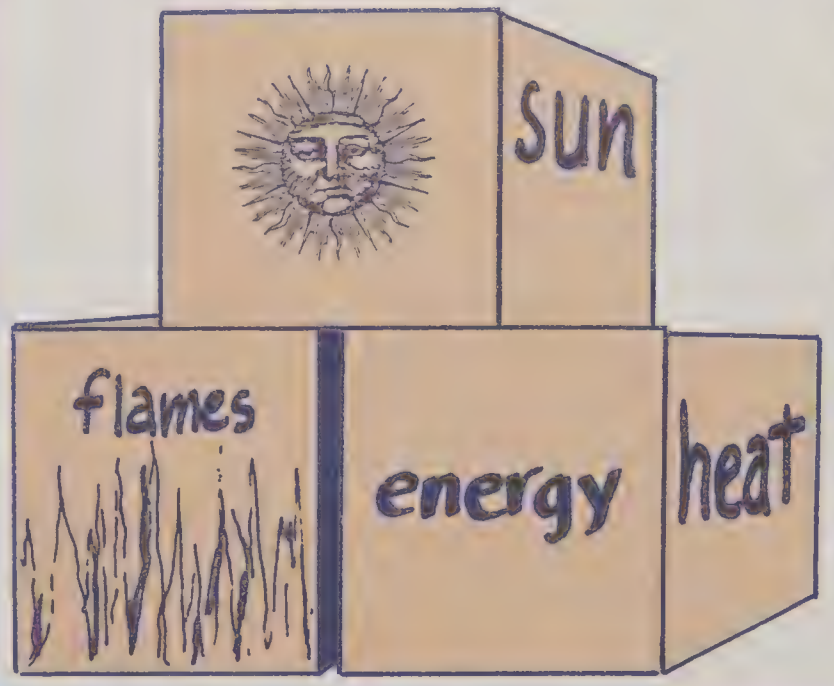


- Use it for divergent thinking... (e.g., developing spelling lists, etc.)

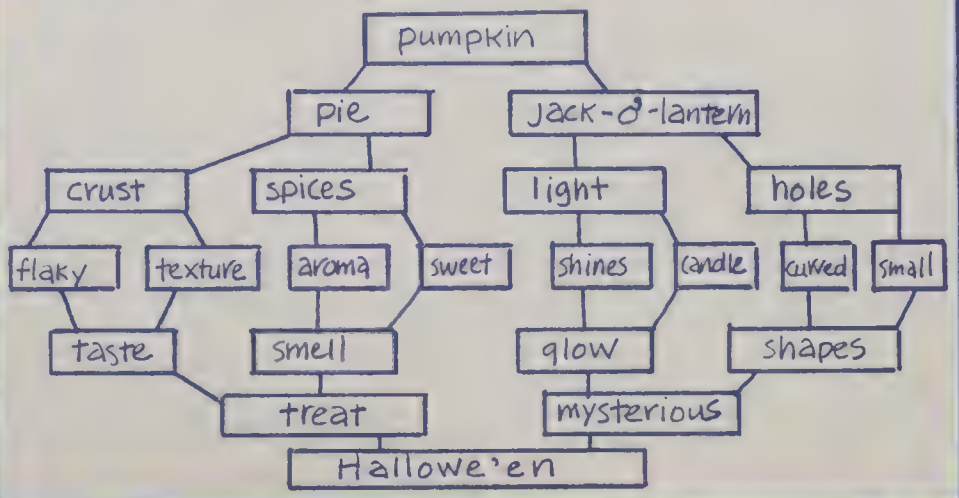


- Use the first and last words as a basis for comparing and contrasting...

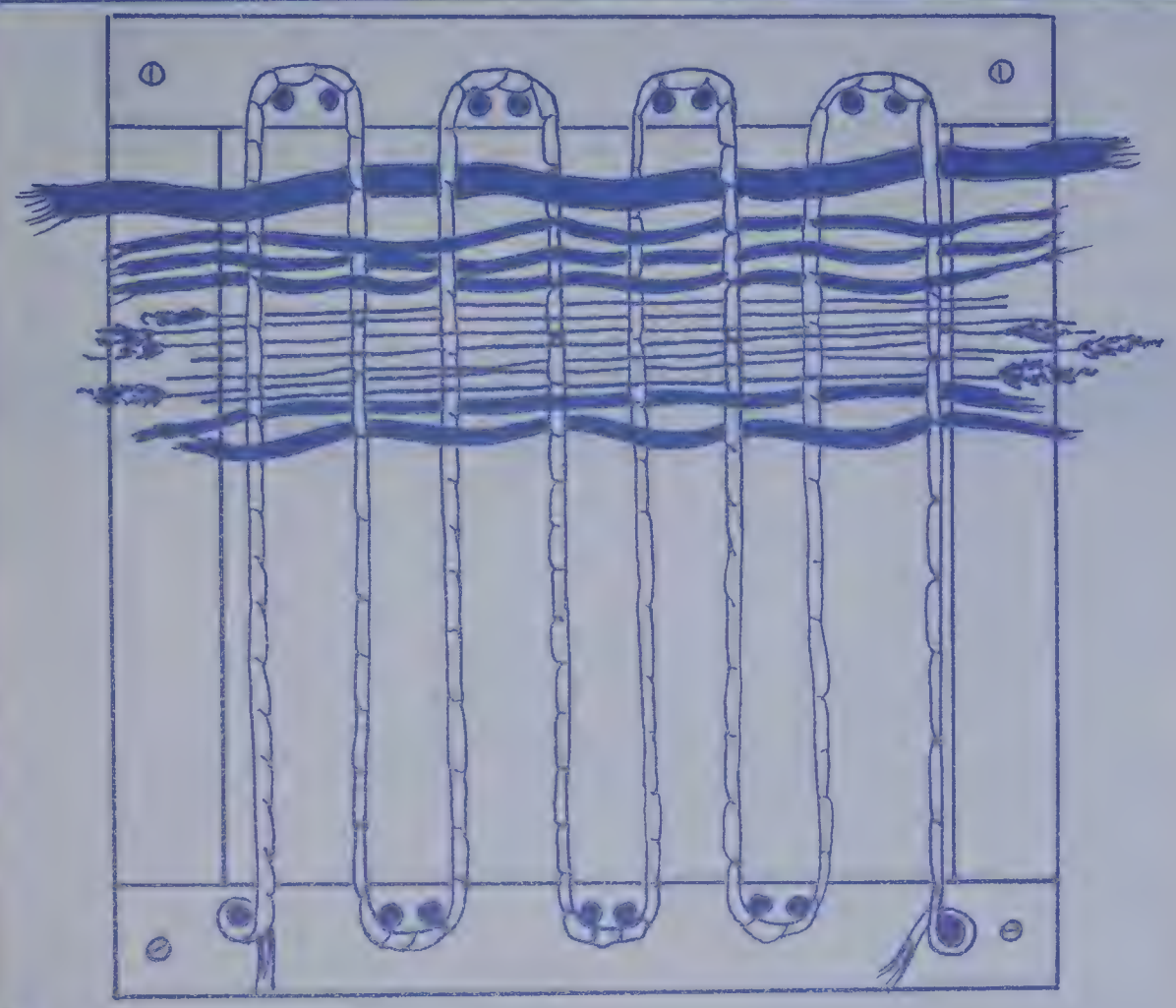




- Go as far as you can. This can be the basis for a research topic, a planning sheet...

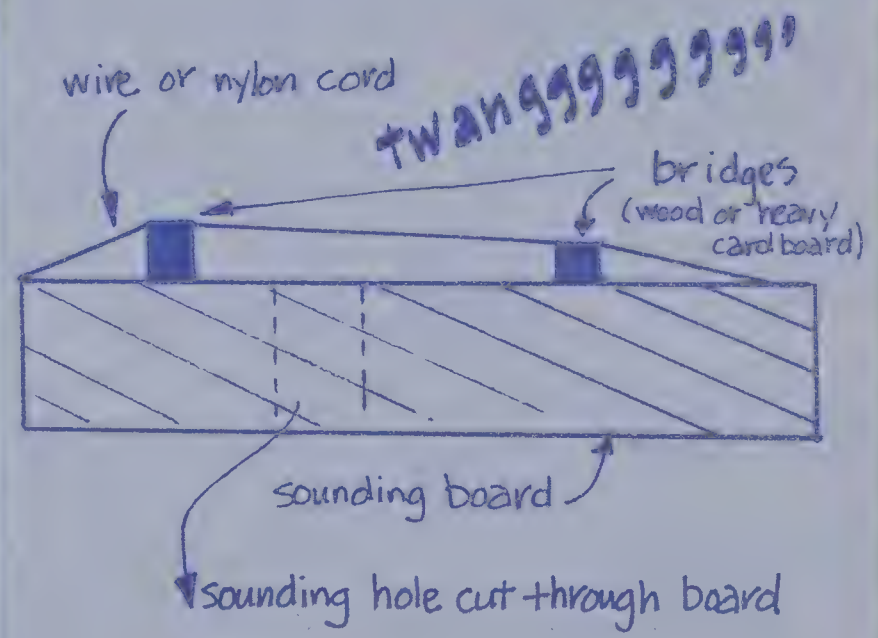


GRAPHING and GRIDDING



1. Make a loom with wood and nails.
2. string it with yarn or jute.
3. Weave with yarn, string, strips of fabric, dried grass, ribbons, etc., to create an interesting **GRID** that can be hung on the wall.

Bring in a stringed musical instrument.
What's the purpose of the grid?
Examine it carefully.
Experiment.
What can you do to or with the grid that affects the sound of the plucked strings?
After examining it carefully, design your own . . . then make it!



Examine **GRIDS** on maps and globes. What are they for? Write about "The Invention of the Grid" as you see it.

HOW many other patterns can you find in your environment?

HOW could you record them?

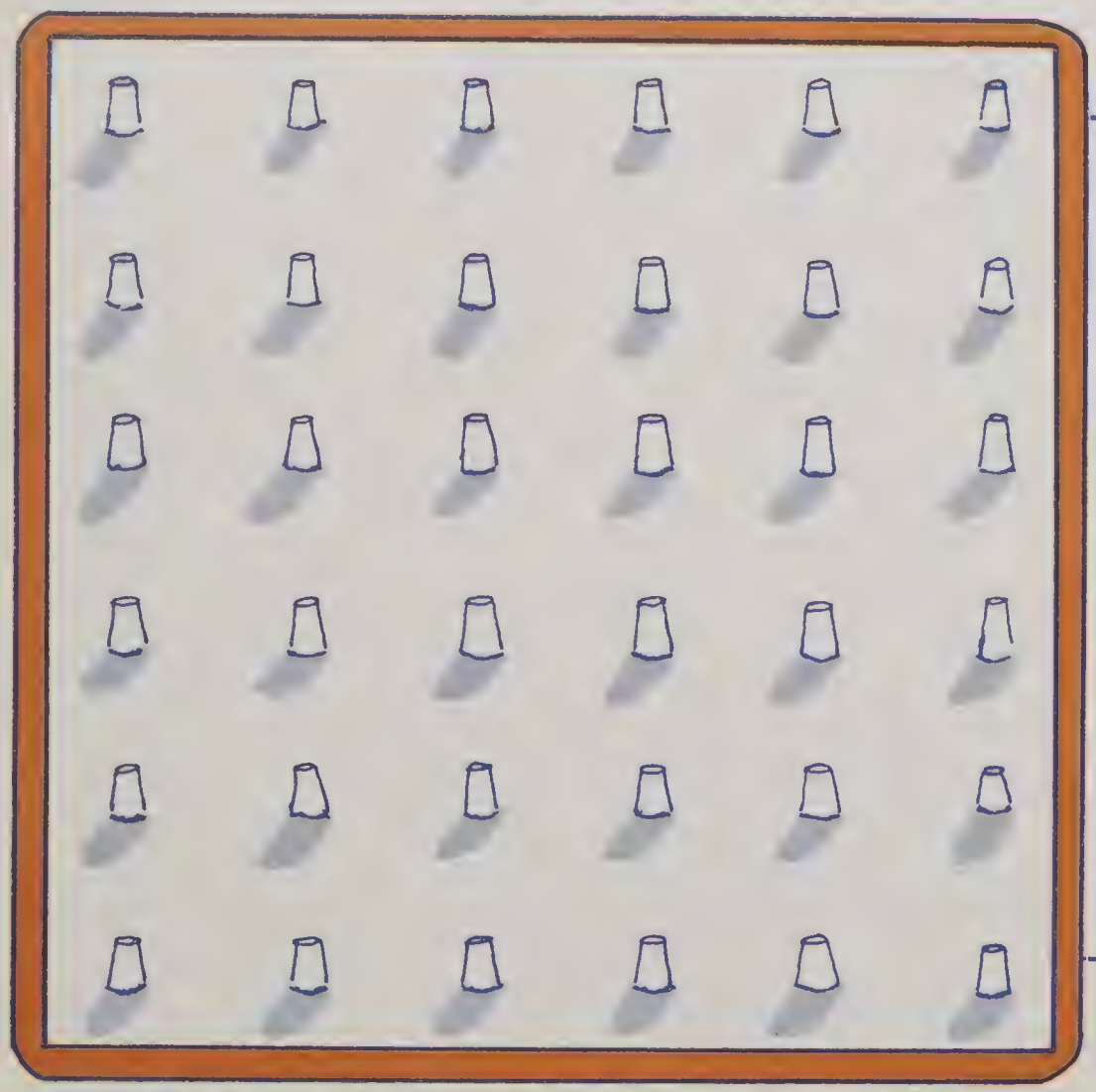
WHAT can you do with this information?

GO for a walk outside.

GO through magazines.

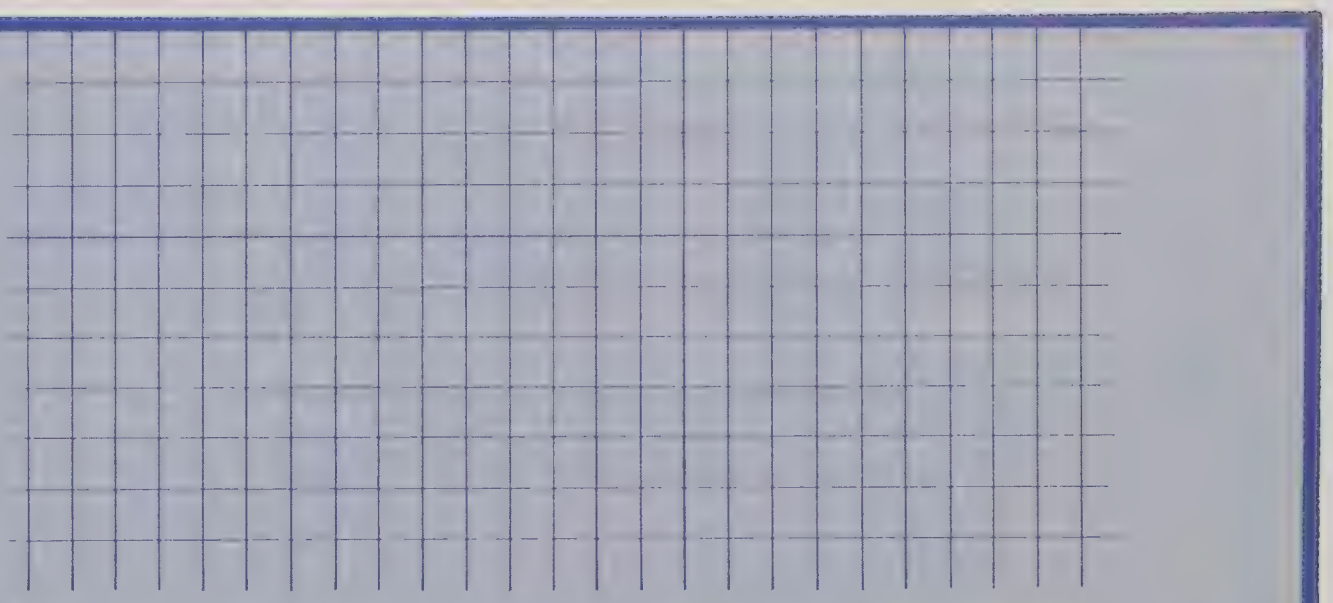
SKETCH or photograph real-life grids that you observe.

GRAPHING and GRIDDING

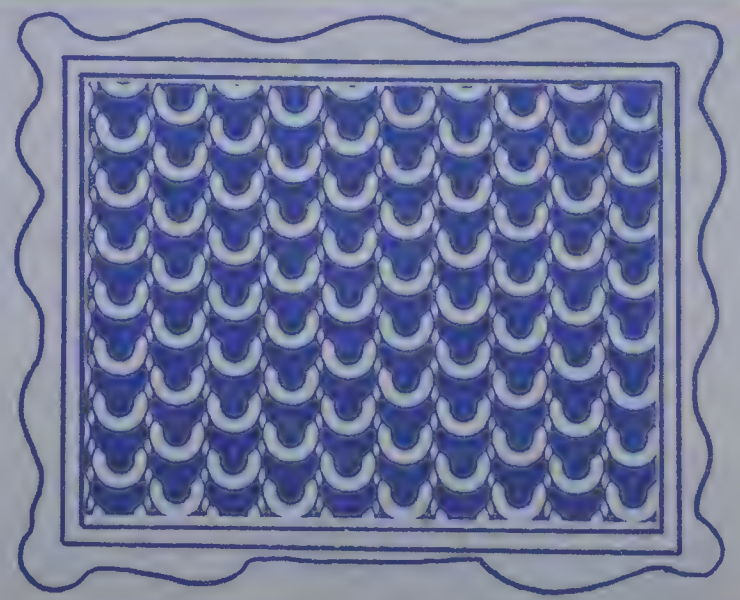


Suggest to the students that geoboards and dot paper can be used to learn about angles... shapes... area... perimeter... symmetry ... percentages... multiplication... division... fractions... charting ... and games.

THEY explore and invent activities for each other.



USE a piece of graph paper to show how you get from your home to your school. For what other purposes could you use this paper?



GO to an art gallery **OR** gather books on art.

How many artists use repeated patterns to form a grid in their work?

Make a pattern using repeated shapes.

GRAPHING and GRIDDING

BESIDES using it for tracking and recording, students can use the basic grid as a tool for **MEASURING**.

✱☞ AREA...

- Students will need: sheets of newspaper, scissors, boxes and objects, and grid paper.
- The aim is to "just cover" an object.

STEPS TO FOLLOW...

(a) **Look** at the object to be covered.

(b) **Estimate** how much paper you will need.

(c) **Wrap** the box or object.

(d) **Evaluate** whether you went over or under.

(e) **Measure** using graph paper. How close was your estimate?

Try again and improve on your estimate...

✱☞

Extend to objects like baseball gloves, toques, shoes, boots.

WHOLES and FRACTIONS

- Use permanent markers to draw a grid with 1 cm squares on overhead acetate sheets. Make 10.

✱☞ Encourage: Guess it! 'Prove' it!

- Use the grids to measure the area of various items ... desk top, book covers, cereal boxes.
- Collect the number of whole 1cm squares that each item contains, then collect the fractions of 1 cm squares... Total them and come up with a number for its area.

EDITING

* A crucial part of the editing process comes during the students' conference with the teacher. NOW . . . they see the "Teacher as Editor".

Display these
EDITING TIPS

1. Edit with someone.
2. Work on short pieces . . . often.
3. Edit with a purpose.
4. Decide what techniques you need to refine and use them in other situations.
5. Practise your **EDITING** skills.
6. Don't overdo it!

IN THE BEGINNING . . .

- substituting words
- rearranging words
- expanding sentences
- adding detail
- Changing endings

AS THEY BECOME MORE EXPERIENCED . . .

- revising whole pieces
- co-ordinating ideas
- adapting form and style to suit purpose
- varying sentence length and structure
- examining word use
- eliminating overused expressions
- appealing to a specific audience
- arranging details in a satisfactory order
- inventing exciting beginnings and strong conclusions
- creating moods
- incorporating dialogue
- supporting statements with details

PUBLISHING IDEAS

- Mount it on a banner.
- Stitch it onto fabric.
- Make a puppet say it.
- Tape it.
- Make copies of it.
- Hang it. • Decorate a cookie with it.
- Carve it. • Etch it.
- Build a bulletin-board display around it.
- Dramatize it. • Film it.
- Paint it.
- Write it in *fancy* script.
- Frame it.
- Put it in your doctor's office.
- Write it on a T-shirt.
- Set it to music and sing it.
- Wrap it up and give it to someone.
- Decorate a box with it.
- Put it between hard covers.
- Write it in secret code.

EDITING

Children should maintain their own writing folders ... Some pieces are edited, some are not.

An individual can begin the editing process by...

- taping his/her piece, then listening to it;
- reading it aloud to him/herself or a friend;
- having someone else read it back to see how it sounds.

Before bringing a final draft of writing to a conference with the teacher, students may be expected to:

1. **CIRCLE** potential spelling errors;
2. **BOX** places where further punctuation may be needed;
3. **DRAW** lines where they speculate the language doesn't sound right.

FINAL editing focuses on surface features (e.g., spelling, grammar, punctuation, handwriting, typing, etc.) and illustrations.

THIS SAME PROCESS OF EDITING OR RESHAPING CAN BE APPLIED TO ALL SUBJECT AREAS!

EDITING

* There isn't a professional writer alive who doesn't have an editor to save both the company and the writer from embarrassment . . . Think about it.

★ Keep publishing in perspective. It is one part of the writing process. It requires fine editing with a great deal of adult assistance.

Younger children produce many papers and booklets. Older children are more capable of producing longer and sustained pieces of writing . . . although they still enjoy creating booklets.

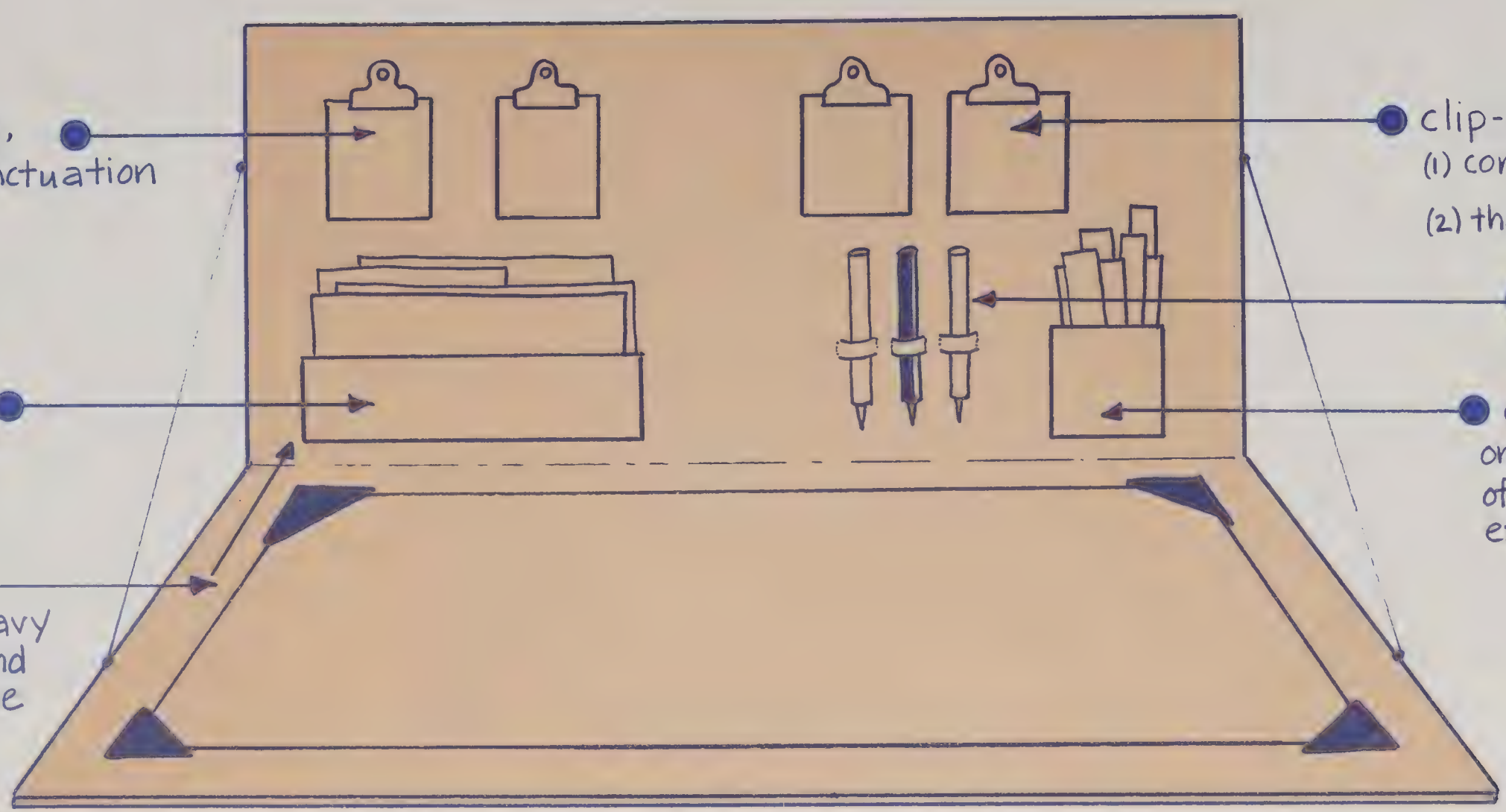
While draft copies of pieces of writing are evolving . . . some may develop into pieces that the child decides are of high enough quality for publication . . . and some may not develop at all! Publishing is important for all children, as it contributes to a sense of audience . . . and permanence . . . and dignity . . .

BOOKS PUBLISHED BY PUPILS MAY BE . . .

- cumulative;
- different sizes and shapes;
- about different subjects (e.g., jokes, riddles, songs . . .).

EDITING

A PERSONAL EDITING FOLDER



rules of spelling, grammar, and punctuation

paper for rough work

2 artboards (or heavy cardboard) taped and covered with washable wall paper.

clip-ons... lists of:
(1) commonly misspelled words
(2) theme words

different-coloured pencils for editing

editing slips to add on sentences or parts of a word to an existing piece

THE PERSONAL EDITING FOLDER CAN SERVE AS A SIGNAL TO OTHERS...

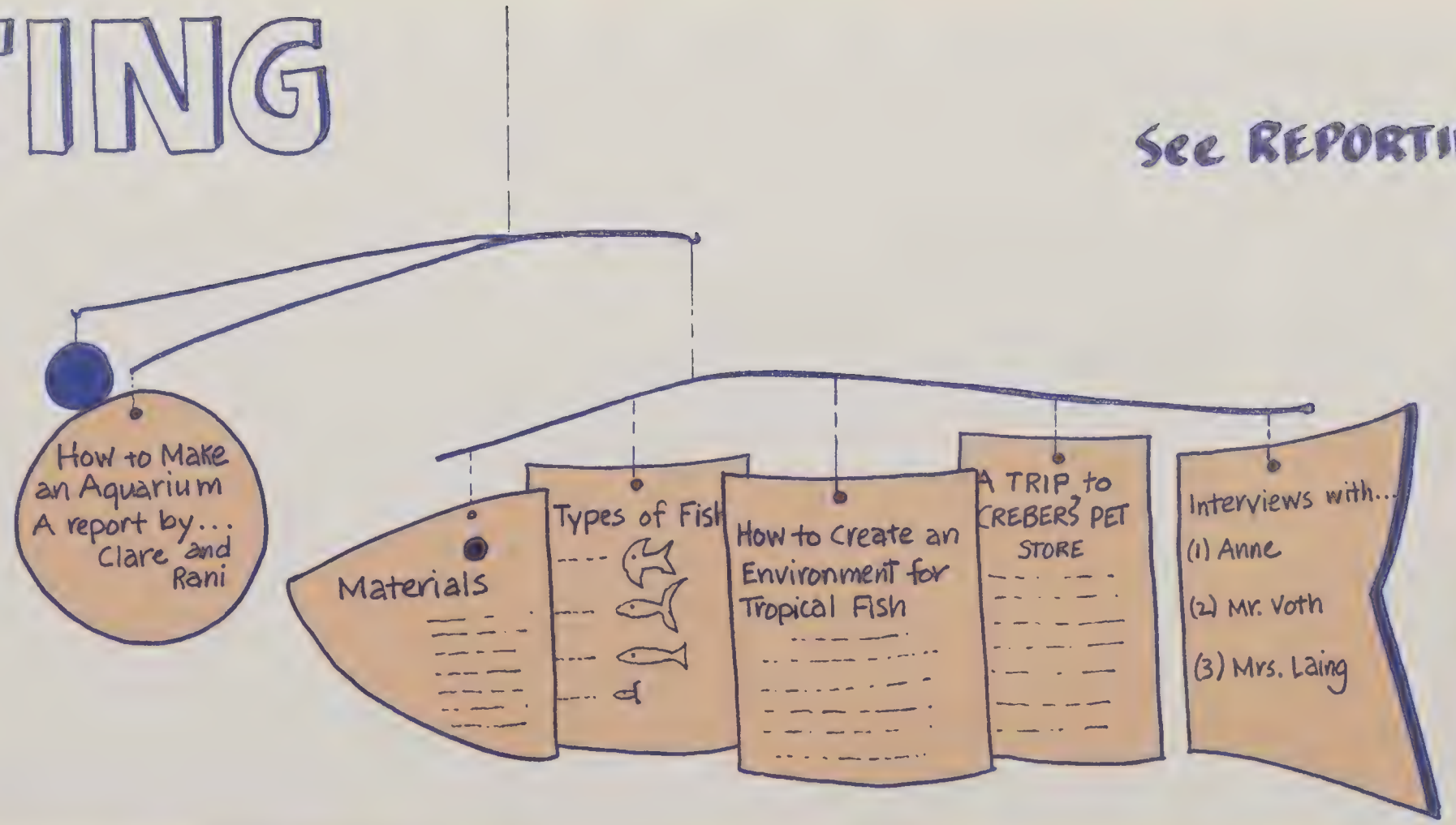
... When you see someone with the folder open ... keep away... leave him/her alone...
Editor at work!

REPORTING

See REPORTING in SMALL-GROUP ACTIVITIES

These questions may be used as a guide by the students **BEFORE** planning their reports:

- **Why** are you reporting?
- **To whom** are you reporting?
- **When** are you reporting?
- **With whom** are you reporting?
- **How long** will you have to report?
- **Where** will you report?



This log is an excellent tool for...

1. tracking reading;
2. monitoring the types of reading materials being chosen;
3. encouraging different types of reporting.

This is filled in **AS SOON** as the silent-reading period begins!

My Reading Log...

Date	Title of Book	Beginning Page	Ending Page	Type of Book	Reporting Activity

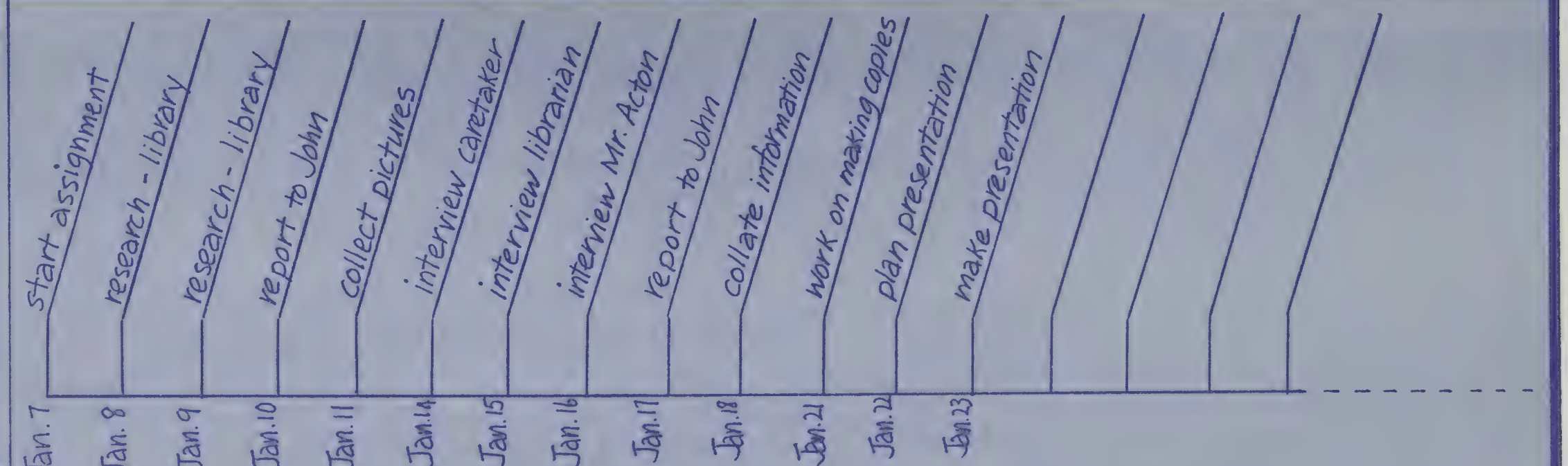
The students should be given a variety of follow-up activities to choose from upon completion of their book, story, poem, filmstrip, article... or whatever it is they have chosen to read.

* **These are the sources of their report.**

REPORTING

The audience must have a purpose for listening!

Time lines can be planned by individuals and reports can be used as checkpoints for clarification and direction.



REPORTING could simply take place on a one-to-one basis (with a friend?) or in a small group. Reporting to the whole class, all by oneself, can be very traumatic to the self-conscious child. HOWEVER, it can be a thrill for the confident child.

Be sure that plenty of time for rehearsal is given before the final report is due. REMEMBER ... the product is important, but the process is equally important.

TO THE TEACHER...

The following pages show you one way to use the teaching strategies outlined in the preceding **INDIVIDUAL** section and provide a personal planning page.

INDIVIDUAL ACTIVITIES in a context... SAMPLE Planning Sheet

Sample Theme: What's News in My Community?

INVESTIGATING pp. 81-82

- To create a "How Things Work" centre:
  - bring real objects or pictures of things from the present and the (recent) past.

CHARTING pp. 90-92

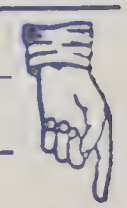
- After viewing film, The Concert:
  - chart ideas for streets, buildings, cars;
  - use both convergent and divergent methods. This leads to constructions, storymaking, etc.
  - make a chain chart showing the progression from news items... to action... to the people involved... to the time taken...

REPORTING pp. 100-101

- Report back on interviews using:
  - varied presentations
  - a giant filmstrip
  - telephone conversations

GRAPHING and GRIDDING pp. 93-95

- Use geopaper for plans of streets and buildings and for layout of text and visuals for a newspaper.
- Use geoboards for representing symmetry in buildings.
- Collect surface rubbings.



PULLING IT TOGETHER... A SUMMARY PAGE

Sample Theme: What's News in My Community?

★ Remember when we planned for the large group (see page 27)? →

- INVESTIGATING
- RESEARCHING
- CELEBRATING
- VIEWING and ANALYSING

★ Remember when we planned for the small groups (see page 72)? →

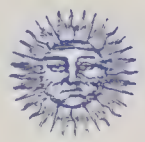
- INVESTIGATING
- CHARTING

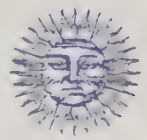
★ When we move into working as individuals, sometimes activities grow out of previous activities ... but sometimes activities grow directly from the theme itself. →

- INVESTIGATING
- GRAPHING and GRIDDING
- CONSTRUCTING
- INTERVIEWING
- REPORTING
- CHARTING

NOW... you do it! Individual Activities in a Context... Personal Planning Sheet

Your Theme:





STOP! ... now go back ...

ANALYSE your large-group, small-group, and individual personal planning sheets.

Ask yourself:

- Have you considered all the opportunities for first-hand experiences?
- Have you considered the use of centres?
- What's the conclusion to your theme?
- How can you use the conclusion to initiate the next "experience" or theme?

THE LAST WORD

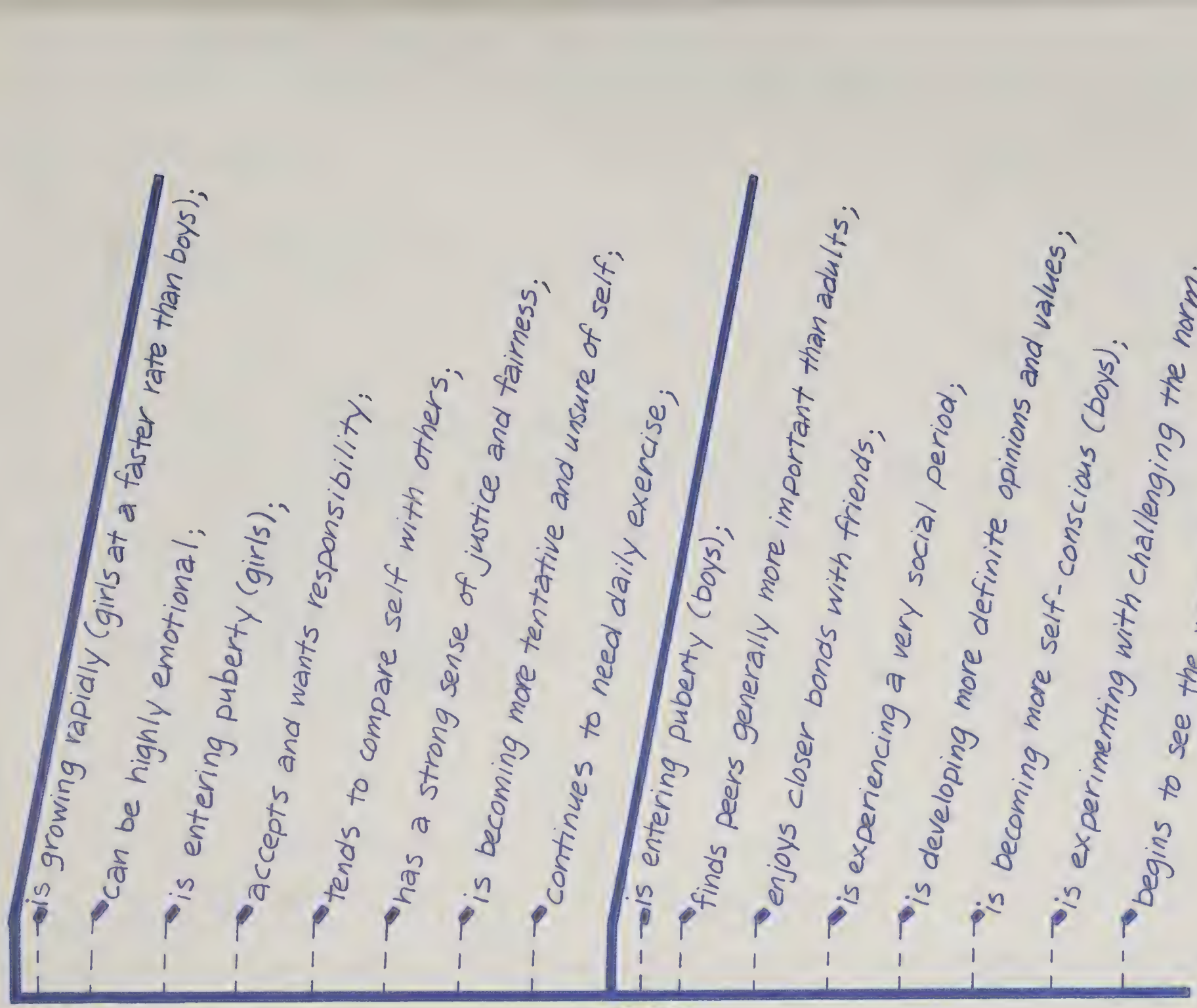
HOW THEY CHANGE

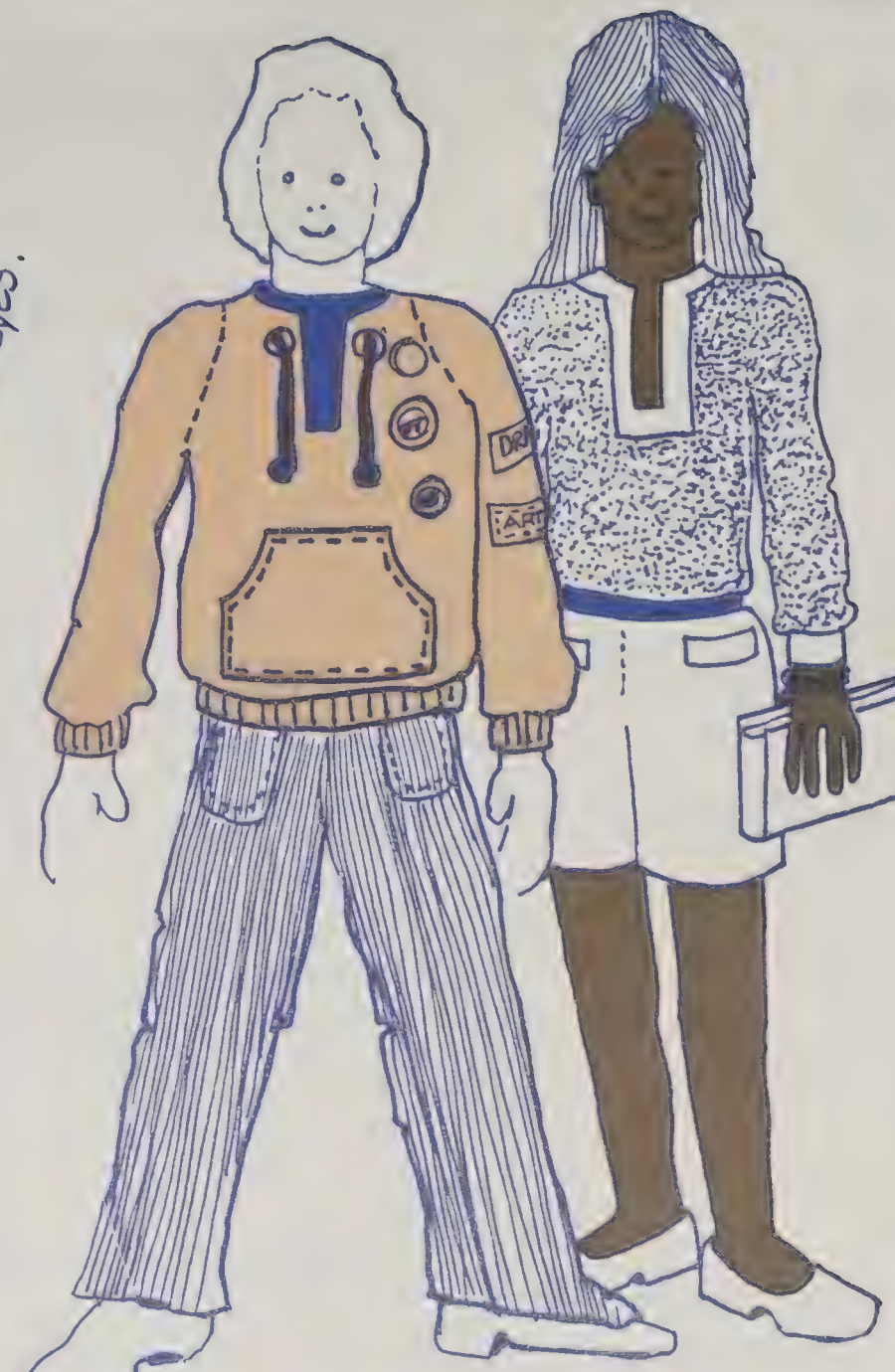
THE FOLLOWING chunks of wisdom are intended to stimulate the thoughts of you ... the EDUCATOR. HAVE YOU CONSIDERED HOW MUCH CHILDREN CHANGE FROM AGES 9 THROUGH 12?* ...

- straddles two worlds: that of a child and that of a pre-adolescent;
- is less reliant on praise but still treasures it;
- needs many experiences that reinforce early learning;
- requires activities that depend on classifying and sorting;
- begins to accept responsibilities;
- requires freedom to play and to explore... but needs structure to find limits;
- is gaining insight into cause and effect;
- has flexible and open attitudes;
- is less egocentric, yet requires individual attention;
- has difficulty judging things objectively;
- requires daily large- and small-muscle exercise;
- is volatile and changeable in friendship;
- is more self-aware (girls more than boys);
- finds "best friends" extremely important;
- is developing interpersonal relationship skills (girls more than boys);
- is trying on new ideas and values with consequent creative spurts;
- is hungry to learn and to prove independence;
- enjoys being with people... adults, peers, teams;
- enjoys and understands subtleties of humour;
- enjoys collecting;

9 10

*Children's development varies, but approximates this sequence.


11
is growing rapidly (girls at a faster rate than boys);
can be highly emotional;
is entering puberty (girls);
accepts and wants responsibility;
tends to compare self with others;
has a strong sense of justice and fairness;
is becoming more tentative and unsure of self;
continues to need daily exercise;
12
is entering puberty (boys);
finds peers generally more important than adults;
enjoys closer bonds with friends;
is experiencing a very social period;
is developing more definite opinions and values;
is becoming more self-conscious (boys);
is experimenting with challenging the norm;
begins to see the world through other people's eyes.



... AND THE IMPLICATIONS FOR PROGRAMMING IN THE CLASSROOM?

RESOURCES FOR TEACHERS

TH = Theoretical
ACT = Activity oriented

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ACT Burns, Marilyn.
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ACT Davidson, J., et al.
The Learning Centre Book: An Integrated Approach.
New York: Goodyear Publishing, Inc., 1976.

TH Emig, Janet.
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Upper Montclair, New Jersey: Boynton Book Publishers, Inc., 1983.

ACT Frank, Marjorie.
If you're trying to teach kids how to write, you've gotta have this book!
Nashville, Tenn.: Incentive Publications, 1979.

ACT Garritson, Jane Schmalholz.
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Don Mills, Ontario: Addison-Wesley, 1979.

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London: Heinemann Educational Books, 1983.

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TH/ King, Nancy.
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Elementary Screen Education Guidelines.
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TH Smith, Frank.
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ACT Tiedt, Sidney, and Tiedt, Iris.
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